

THEATRICAL ROSTER FOR 1897-'98.

TWENTY-EIGHT PAGES.



# THE NEW YORK



# DRAMATIC MIRROR

VOL. XXXVIII., No. 976.

NEW YORK: SATURDAY, SEPTEMBER 11, 1897.

PRICE, TEN CENTS.



# Theatrical Roster, 1897-'98

## FIRST INSTALLMENT.

### DRAMATIC.

**A SOUTHERN ROMANCE.**—Max Blizman, proprietor; Nat Roth, manager; Charlie E. Gilbert, business manager; Leo Detrichstein, stage-manager; John E. Ross, property man; Leo Detrichstein, Frank Burbeck, J. G. Saville, Emmett Corrigan, Thomas Oberly, H. E. Buswick, John E. Ross, Katherine Grey, Gladys Busham, and Emma Brown, tour began New York city, September 4.

**A ROMANCE OF COON HOLLOW.**—Al. Caldwell, manager; Margaret Dublin, Emma Italia, Kathryn Duvernoy, Nedra V. Small, Charles H. Stewart, Eugene Powers, Maurice Brennan, Joseph W. Gerard, L. P. Hoody, Charles T. Small, and Vivian A. Varney.

**AGNES CARLTON-PHILLIPS CO.**—M. A. Morrissey, business manager; Alphonso Phillips, Charles B. Burdett, Madred Emerson, Will H. Everts, Alice Newton, Scott Siddons, Rose Stanchfield, Milo D. Kirkpatrick, Agnes Carlton-Phillips, and George Purcell.

**ADA REHAN CO.**—Augustine Daly, proprietor; Richard Dorney, business manager; Gilbert H. Gordon, treasurer; George Clarke, Herbert Grosman, stage-managers; Frederick Eck and Paul Steinendorff, musical directors; Lewis Hall, property man; George Clarke, Charles Richman, Henry Southwick, Sidney Herbert, Joseph Herbert, John Craig, Edwin Varney, Tyrone Power, Wilfred Clarke, Irene Perry, Lola Purrran, Ethel Horwick, Marie St. John, Mrs. G. H. Gilbert, and Ada Rehan.

**ALDORA SHAW CO.**—Aldora Shaw, proprietor; William E. Shaw, business manager; Charles H. Lyle, advance agent; William E. Shaw, treasurer; Le Roy Smith, business manager; Rossa Sharer, musical director; U. A. Lyle, property man; Aldora Shaw, Rossa Sharer, Raleigh E. Nathan, William E. Shaw, Fred J. Lechner, Le Roy Smith, D. G. Garrison, U. A. Lyle, Charlie H. Lyle, Pearl Kaincaid, and Mattie Nell. Tour begins Alliance, Ohio, September 12.

**ALMA CHESTER CO.**—O. W. Dibble, proprietor and manager; C. W. Otis, advance agent; Charles Walcott Russell, stage-manager; J. C. Welsh, musical director; Albert Henry, property man; Archie Perkins, electrician; T. E. Eagle, master of transportation; Alma Chester, Irving White, Frederick Kean, Charles Walcott Russell, William J. Kennedy, Frank H. Fey, J. C. Welsh, Fred Salcombe, Howard Crampton, Archie Perkins, T. E. Eagle, Albert Henry, Emma De Weese, Georgia King, Eddie Goodwin, LaBelle Parsons, and Little Helen. Tour begins Saratoga, N. Y., August 28.

**ARNOLD-WELLES PLAYERS.**—Arnold and Welles, proprietors; Charles L. Welles, manager; Harry C. Arnold, business manager; J. F. Arnold, advance agent; F. J. Hilliker, stage manager; Emma Wells, director; Harry Flock, electrician; Charles L. Welles, Harry C. Arnold, Fred F. Griffen, F. J. Hilliker, Dave E. Alger, Dan Costello, Jr., George W. Wright, H. B. Flock, Luis Lopez, Lee Glover, Gertrude Hilliker, Emma Wells, and Jessie Huston. Tour began Chattanooga, Tenn., August 25.

**A PURITAN ROMANCE.**—Isabelle Eveson, proprietor; Edward A. Braden, manager; Wilbur M. Bates, business manager; Joseph Martin, stage carpenter; S. M. Martelli, property man; Isabelle Eveson, Estelle Clayton, Grace Huntington, Virginia Buchanan, Imogene Eberle, Augusta Durgin, Miss Le Brunot, W. H. Elwood, W. R. Deltyn, Charles MacDonald, Charles Summerfield, and W. H. Leyden. Tour begins at Philadelphia, Pa., October 4.

**A WANDERING MINSTREL.**—Edward Jose, Frank Lander, Edward Emery, William Cullington, M. J. Cody, W. H. Currie, Annie Mack, Mabel Amber, Frances Brooks, Grace Henderson, Grace George, and Auguste Van Blie.

**ANDREW MACK CO.**—Rich and Harr, proprietors; Ramsey Morris, business manager; Robert Jack, treasurer; W. J. Mason, stage manager; Louis Maurics, musical director; B. Williams, property man; Andrew Mack, Adolph Jackson, Frederic Sackett, Edwin Brandt, George W. Deyo, Thomas Jackson, W. J. Mason, B. Williams, Marie Bates, Olive White, Florence Ashbrooke, Florence Clif, and Minnie Olp. Tour begins at Hartford, Conn., September 2.

**ANDERSON CO.**—Anderson and Connell, proprietors; Harry Connell, manager; Frank S. Nugent, business manager; J. K. Edwards, advance agent; M. A. Connell, treasurer; Stuart Anderson, stage manager; Charles Wolf, musical director; W. F. Wood, property man; Stuart Anderson, Harry Connell, C. Melville Fowler, Westley Mantell, Harry Howard, Charles Wolf, Maggie Fowler, Gypsy Fowler, Olga Wood, Nellie Howard, and Little Azell. Tour began Sheridan, Ind., August 11.

**BOSTON STOCK CO.**—Madge Mason, Edith Rossmore, Hattie F. Wallace, Gertrude Brooks, W. A. Somers, T. Russell, Fred Harvey, Charles McKeever, A. M. Arthur, Mabel Dunham, and J. S. Hoffman.

**BETTS-LOSSEY CO.**—Molander and Murray, proprietors; Amadeo Losse, Herbert Betts, Alfred Molander, John F. Murray, Edwin A. Davis, Harry S. Ellis, Earl Craddock, Frank H. Daniels, Jessie Brink, Dot Goldy, and Louise Graham. Tour began Wahington, N. D., August 16.

**BRADY'S STOCK CO.**—S. W. Brady, proprietor and manager; A. H. Hermon, business manager; E. L. Walton, stage manager; Selma Eberman, Purdie Hudspeth, Lillian Dix, Paul Evelyn, Helen Holland, Willis Granger, E. L. Walton, Charles Dade, George H. Probert, Edgar Mackay, Guy Nichols, and Mark Ellsworth.

**BOSTON IDEALS.**—Ion Carroll and Ray Bankson, proprietors and managers; A. J. Young, advance agent; Neva Satterlee, pianist; Etha Raisland, Goldie Cleveland, Leon Gamble, Doris De Vene, Ethel Craig Royleton, Charles H. Perry, Charles V. Wildick, Lulu Ramsell, A. G. Donnelly, Ion Carroll, and Ray Bankson.

**CATHERINE CLEMENS CO.**—A. S. Koenig and N. Appell, proprietors and managers; C. J. Carpenter, advance agent; Charles Cheney, master mechanic; Spencer Charters, property man; Albert Von Totsch, musical director; Cameron Clemens, Willard Lee, W. C. Morton, A. G. Kranz, Fred Monroe, Edmund Burroughs, Caro Miller, Katherine Craig, Alberta Roy, Lila Warren-Harmon, Margaret Tenant, May Bryant. Tour began Pottsville, Pa., August 30.

**CLAY CLEMENT CO.**—John Henry Martin, manager; David Martin, advance agent; T. F. O'Malley, stage manager; Edgar Barnett, property man; Clay Clement, Frank E. Aiken, Charles Kent, Robert Dronet, Carlton Macey, Jeffrey D. Williams, Edward See, Ellie Wilton, Georgia Bushy, and Effie Shannon. Tour began Chicago, Ill., August 23.

**CUMMING'S STOCK CO.**—Robert and Ralph E. Cummings, proprietors; Robert Cummings, manager; Ralph E. Cummings, stage manager; Ralph E. Cummings, K. D. Cummings, Wilson D. Jones, K. Hutchinson, Thomas Grimes, George D. Cheshire, Edmund Shaw, Frank C. Hicks, Harry Ford, Estelle Dale, Helen Byron, Nettie Marshall, Marie Haynes, and Marion Kilby. Tour began Cleveland, Ohio, August 23.

**CHASE-LISTER THEATRE CO.**—Gertie Ewing, Bay Whipple, Kitty Berry, Mrs. Joe Ewing, Little Nona, H. H. Fisher, Will M. Carroll, Charles Harrison, O. L. Hickman, Glenn F. Chase, Will T. Lister, and Herman C. Hiller.

**COLSON STOCK CO.**—C. H. Colson, manager; W. H. Morris, treasurer; Emma Henschel, manager; Edwin James, advance agent; Edwin Hutchinson, and Dick Richards.

**CORA VAN TASSELL CO.**—Frank W. Lane, manager; Ed R. Hutchinson, advance agent; Edwin Trevor, stage manager; J. W. Davidson, musical di-

rector; H. E. Rowe, property man; Cora Van Tassell, William Sturt, Joseph Ransome, May Nilo, Drew, Lora Rogers, Mrs. F. W. Lane, Edwin Trevor, Frank W. Smith, E. A. Summers, Frank Marion, J. W. Davidson, Ed R. Hutchinson, H. E. Rowe, and Frank W. Lane. Tour began Bridgeport, Conn., September 6.

**CUMBERLAND CO.**—Augustus Pitou, proprietor and manager; Augustus Pitou, Jr., business manager; Edgar L. Davenport, W. J. Ferguson, Frank Lowe, C. G. Craig, Lionel Barrymore, Sam K. Chester, Richard Malchien, Alvin Dreieh, Richard Melton, John E. Kellard, Florence Rockwell, Amelia Summerville, Violet Black, and Millie Sackett. Tour begins at New York city, October 18.

**CRESTON CLARKE CO.**—H. W. Storn, manager; Leo D. Wharton, advance agent; Adelaide Prince, Alice Gale, Angela Segelini, Ella Wright, Jessie Fisher, Nellie Eversley, John Carter, George D. Parkes, J. J. Sambrook, J. S. Barrett, Rodney H. Burton, Walter Percival, Henry Chessman, John N. L. P. Hoody, Charles T. Small, and Vivian A. Varney.

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man-manager; Harry Hardy, advance agent; R. P. Whittemore, stage-manager; Archie Boyd, Atkins Lawrence, John Fenton, W. H. Burton, E. J. Connally, James Burrows, H. P. Whittemore, Augustus Wolford, Bryant Webb, Eugene Dow, David Gorham, Thomas Connally, William B. Green, Wilson S. Ross, Harry Hardy, Jeanne Otis, Belle Theodore, Eliza Hudson, Cora B. Green, Madge Clancy, Gladys Green, Lillian Claire, Mable Claire, and E. J. Connally. Tour began New Britain, Conn., August 20.

**STANLEY'S AMERICAN LILLIPUTIANS.**—Joseph Zahner, stage-manager; Daisy Hunt, Nellie Nichols, Mable Le Veille, Kittle Hughes, Grace Heckler, Alma Doerge, Geraldine Cook, Julia Gentier, Marie Troy, Florence Standish, Edward J. McCarthy, Harry Cattlin, Harold McIntyre, Joseph Kase, Johnny Hughes, Arthur Bell Jr., John Ford, Charles Wesley, James Beato, Gus Miller, James French, Charles Antosh, Fred Douglas, Loyd Smith, Joseph Zahner, Mrs. Helen Zahner, and Marie Cassoni.

**SOUTH BEFORE THE WAR.**—Harry Martell, proprietor and manager; Charles Galloway, advance agent; John Clark, treasurer; Billy Williams, stage-manager; Frank A. Howard, Billy Williams, Frank H. White, Jack Symonds, Marie Wall, Jessie Banks, Pauline Cottrell, Miss Britton, Miss Payne, Eliza Goodwin, Helen Maxwell, Ida Adams, J. Britton, West Jenkins, Bill Smith, Miner and Black Diamond, William Cottrell, Perry Black, George Crane, Jim Douglass, John Taylor, Misses Beatrice Thomas, Helene Banks, and Melrose.

**SHALL WE FORGIVE HER?**—Jacob Litt, manager; A. J. Spencer, business-manager; John J. Farrell, stage-manager; Henry Lovish, master carpenter; W. H. Elwood, John J. Farrell, E. T. Stetson, Harry P. Webster, Thomas A. Wise, James Lockhart, Hannah May Ingram, Gertrude Whitty, Madeline Lock, and Annie Wood.

**SIGN OF THE CROSS.**—William Great, proprietor; Tom Pitt, manager; Harry Child, stage-manager; Charles Dalton, W. E. Rooney, G. R. French, I. Monkhouse, Robert Drane, H. Badil Gill, H. T. Harris, Irene Cooke, Marion Grey, Eric Williams, Marjorie Cavanna, Agnes Scott, Lily Child, Edith Paulin, and E. Treckell. Tour begins New York City, September 27.

**SECRET SERVICE.**—Charles Frohman, manager; Ira A. Hards, stage-manager; Joseph Brennan, Ida Waterman, Blanche Walsh, Henry Woodruff, Hope Ross, William Gillette, M. L. Alspach, Campbell G. Ian, Alice Arnold, Lyon L. Adams, Alice Leigh, H. D. James, William B. Smith, Hugh Chatham, I. N. Drew, Henry Wilton, H. A. Morey, C. W. Gibbons, Martin Schultz, Frederick M. Ward, Albert Perry, C. L. Emerson, Ben Hopkins, Francis Gheen, W. E. Hyde, George L. Stevens, Percy Lennon, Jules Ferrier, and James Richard.

**THE CITY OF NEW YORK.**—Moller and Fessler, proprietors; Walter Fessler, manager; J. Hay Cossar, Arthur E. Moulton, Porter J. White, Olga Verna, Edwin Brennan, John J. Whelan, Maurice Hertz, Robert C. Hudson, and Pauline Train.

**THE WORLD AGAINST HER.**—Agnes Wallace, Frank Kidney, Harry Driscoll, Albert Livingston, Henry Pemberton, M. B. Hedges, Victor Vase, Walter Nichols, J. W. Senior, Salra Doshon, Ada Harcourt, Vee Byron, Little Vashti, and Baby Marjory.

**THE PRIVATEER.**—Lewis Morrison, proprietor; Edward J. Abram, manager; Robert Arthur, business-manager; Frank G. Hawley, treasurer; Lorimer Johnstone, stage-manager; Alexander Grams, assistant stage-manager; Eugene Bowley, property man; H. J. Waring, master machinist; Charles Osborne, assistant carpenter; C. G. Lawson, electrician; Mrs. Kaufman, wardrobe mistress; Charles H. Riegel, Lorimer Johnston, Henry Bagge, Edward Elsner, Edward Tarleton, William Greene, George S. Fell, Thomas Lawrence, Louis Gilbert, William Gray, Moses Forward, Rawlins, Decker, and Lawrence; Dora Goldthwaite, Agnes Rose Lane, Margaret Raven, and Cordelia Macdonald. Tour began New York city, August 21.

**THE ALBERTAN.**—Charles A. Brown, manager; H. M. Taylor, business-manager; John E. Lewis, advance agent; C. H. Benchler, treasurer; James R. Garey, stage-manager; William Potter Brown, musical director; Henry Thomas, property man; Patti Henri, Zenaida Visalde, Carrie Ezler, Ollie Lowe, India Palmer, James B. Martin, Joseph Le Brandt, James R. Garey, Fred Mower, C. Harry Kittredge, Brandon T. Mitchell, William Potter Brown, and Odell Williams. Tour began Pittsburgh, Pa., September 4.

**THE WIDOW GOLDSTEIN.**—Joel Marks, proprietor and manager; J. H. Fitzpatrick, business-manager; Milton Loavy, advance agent; David Cobe, treasurer; Henry Walton, stage-manager; W. H. Monett, property man; Harry Rogers, Henry Walton, Ward Hadley, Kirk Brown, John S. Bristow, W. H. Monett, Milton Loavy, David Cobe, J. H. Fitzpatrick, Katherine Child, Mand Sinclair, Annette Howard, Sarah Neville, and Marie Cote. Tour begins at Elizabeth, N. J., September 1.

**THE PAGES.**—English and Paige, proprietors; George W. Paige, manager; Joe Simons, advance agent; Arthur Jennings, treasurer; Harry Reynolds, stage-manager; Walter C. Stedly, musical director; James Martin, property man; George W. Paige, Harry English, Harry Reynolds, John T. Powers, Walter C. Stedly, James Martin, Harry Paige, Guy Hackney, Arthur Jennings, Sam Spedden, Joe Simons, Lillian Paige, Claire Paige, Frances Florida, and Nellie Mark. Tour began Topeka, Kan., August 16.

**THE PAY TRAIN.**—Charles Halford, manager; Louis Walvin, stage manager; Harry Eilding, advance agent; Sprague Green, second advance agent; Charles Gorham, stage carpenter; Ollie Halford, Baby Wava, Nellie Diamond, Alice Marole, H. B. Mullany, W. J. Hickey, Will M. Elliott, Hite C. Taylor, and Carl Brekin. Tour began Ashtabula, Ohio, September 4.

**THE SUNSHINE OF PARADISE ALLEY.**—Mrs. Charles Peters, Phila May, Eder Mortimer, May Thompson, Helen Gurney, Jessie Mac Donald, Lizzie Farrell, Marie Blanchard, Lottie Faust, John D. Griffin, John Walsh, Ben D. Ryer, Donald Harold, Albert Brown, Thomas E. Clifford, H. E. Chase, H. W. Frillman, John J. Flynn, and Lester Gurney.

**TONY SHEARER CO.**—Earl Burgess, manager; Louise Reming, Edna Reming, Bel Irene Alan, Mille Miller, Irene Myers, Carlton Parker, Frank J. Binkhurst, Arthur J. McWatters, Will H. Myers, J. E. Love, Billy DeLaro, and Sam Allen. Tour began Wooster, Ohio, August 23.

**THE LAND OF THE LIVING.**—Washburn and Burns, proprietors; Jess Burns, manager; John F. Sullivan, business-manager; Fred H. Grell, treasurer; Phil McCarthy, stage-manager; Al Power, master machinist; Harry W. Fenwick, Lou Hardman, A. H. Field, Thomas W. Hill, Phil McCarthy, Al Power, Lora Addison Cliff, Kar Clinton Medinger, Florence Ginnott, Mamie Medinger, and Lillian Washburn. Tour began Toledo, Ohio, August 15.

**TENNESSEE'S PARDONER.**—Arthur C. Aiston, proprietor and manager; Phil Hunt, advance agent; O. H. Barr, stage-manager; Leon Parment, assistant stage-manager; Estha Williams, Jane Corcoran, Annie Mortimer, Grace Emerson, James M. Brophy, Percy Plunkett, O. H. Barr, Frank M. Kelly, Walter E. Ryder, Marion T. Bohannon, Leon Parment, and Theodore Westman. Tour began Tiffin, Ohio, August 16.

**THE HEART OF MARYLAND.**—David Belasco, proprietor and manager; H. C. Husted, acting manager; F. A. Dubois, business-manager; Herbert Millward, stage-manager; William Bradley, property man; C. A. Lemjark, master machinist; John Love, Charles Dillman, assistants; Mrs. Leslie Carter, James E. Wilson, Frank Mordant, Theodore Roberts, Henry Weaver, Jr., Grant Stewart, Malcolm Williams, Herbert Millward, J. H. Hazelton, Arthur Pearson, W. T. Johnson, J. A. Weber, Downing Clarke, Robert MacIntyre, David Christie, Helen Tracy, Virginia Tracy, Angela McCullough, and Mildred Scott. Tour began San Francisco, Cal., September 13.

**THE FRAWLEY CO.**—Frawley, Friedlander, Gottlob and Co., proprietors; T. Daniel Frawley, manager; J. J. Gottlob, business manager; Melville Marx, advance agent; William W. Van Osten, treasurer; George McQuarie, stage-manager; Eugene Schmidt, musical director; Thomas Phillips, property man; T. Daniel Frawley, Francis Carley, Harry Corley, Charles Clarke, Wilson Engs, Frederick Perry, William Lowens, George Bowditch, George McQuarie, Blanche Bates, Gladys Wall, Phoebe McAllister, Blanche Cook, Madge Carr Cook, and Little Mildred. Tour begins at San Francisco, Cal., September 14.

**WALKER WHITESIDE CO.**—Mason Mitchell, manager; E. J. Snyder, advance agent; John Sainpolis, stage-manager; George Eichle, property man; Walker Whiteside, Frederick Peulding, John Sturgess, James Cooper, J. L. Saphire, Frank Donithorn, David P. Ward, George L. Kennedy, John Sainpolis, George McQuarie, Leslie Wainston, Rachel Dean, and Antoinette Walker.

**WOODWARD-WARREN CO.**—H. Guy Woodward, proprietor and manager; J. Wyle Gunderson, business manager; John S. Sullivan, treasurer; Will Atkins, stage-manager; Frank Weinstein, musical director; Charles Middleton, property man. H.

**THE ELECTRICIAN.**—Chas. E. Blaney, proprietor; Will T. Phillips, manager; W. D. Reed, business-manager; J. E. Munier, advance agent; F. M. Blaney, treasurer; Arthur E. Sprague, stage-manager; F. W. Mohr, machinist; J. H. Butler, property man; C. E. Hall, electrician; Frank Carrington, P. August Anderson, C. H. Phillips, W. W. Douglass, Albert Beauregard, J. H. Howland, Florence Stone, Ida V. Vance, and S. F. Townsend. Tour began Fall River, Mass., August 14.

**THE FIRST BORN.**—Belasco and Co., proprietors; Mark Thall, manager; Tom Myers, business manager; Will P. Adams, treasurer; George Osborne, stage-manager; Steve Simmona, property man; May Buckley, Kitty Belmore, Gertrude Eddell, Mie Wells, Baby Wells, George Osborne, Hugo Taland, John Armstrong, Henry Benrimo, James Spear, Joe Silverstone, George Fullerton, and Frank Levien. Tour began Santa Cruz, Cal., August 2.

**THE WAYS OF NEW YORK.**—Hubert Sackett, manager; Harry J. Vance, advance agent; Harry West, Frederick Roberts, W. J. Campbell, James Rawley, Edward Piper, Jennie Engel, Ella West, Kittie Wolf, and Baby Louise. Tour began Philadelphia, Pa., August 2.

**THE HODGER DOCTOR.**—Digner Bell, Laura Joyce Bell, Mabel Strickland, Vina Miles, Katherine Owen, Anna Butler, Ethel Strickland, Ethel Vance, Jeannette Wilder, Clara Patten, Arthur Hooper, Frank Monroe, Herman Hirschberg, Gage Clark, Frank Rushton, Ed Riddle, Henry Upsher, Charles Gilman, Frank Knight, and Any Mandy.

**THE SPONNERS CO.**—B. S. Spooner, manager; Will McAllister, business-manager; A. G. Bonney, treasurer; C. C. Palmer, stage-manager; Roy S. Bir, musical director; Tom Sheedy, property man; Edna May Spooner, Cecil Spooner, Olive Grove, Eddie G. Spooner, True S. James, Truman Johnson, Bert Weimer, Gus Phillips, R. K. Spooner, and Jerry B. Flynn. Tour began Franklin, Pa., August 23.

**THE WHITE SLAVE.**—Joseph W. Keeler, proprietor and manager; M. L. Kellogg, advance agent; E. A. White, stage-manager; Ruth MacLean, Lodis Young, Harriet Saphire, Jessie Christie, Katherine Collier, Betty Raymond, Arthur Coglier, E. A. White, Frank Drew, George Sands, John L. Clarke, Charles Webster, Frederick Sumner, Frank Kingley, Richard Sotherly, Thomas Kerne, Phillip Collier, and George Young. Tour began New York City, August 21.

**THOMAS W. KEENE CO.**—Charles B. Hanford, manager; Frank G. Connally, business-manager; Thomas A. McKeo, advance agent; George Morton, stage-manager; P. H. Cray, property man; Sidnie Prior, carpenter; Thomas W. Keene, Charles B. Hanford, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford, Paul Taylor, Richard Buhler, James A. Young, Edwin Gallingher, M. C. Stone, P. H. Crosby, Sidney Prior, F. D. Murphy, J. D. Crowley, Charles Sands, Wallace Lough, Thomas A. McKeo, Frank G. Connally, Lucia Moore, Mary Timberman, Mrs. S. A. Baker, Marie Drosnoff, and Antoinette Roche. Tour began Cumberland, Md., August 21.

**THOMAS E. SHEA CO.**—Thomas E. Shea, proprietor; George H. Brennan, manager; H. Fletcher Havy, business-manager; Willard Stanton, advance agent; Eliza Franzen, Shea, treasurer; William Franzen, Shea, Baby Elmer, Harry Tofta, H. Fletcher Havy, Louise Brooks, Frank Bouman, Rose Adel, J. Irving Southard, Emma Southard, R. Hutchings, William Carnegie, J. E. Gilbert, Lawrence Gratten, and Willard Stanton. Tour began Brockton, Mass., August 20.

**TWO LITTLE VAGRANTS.**—Edward C. White, manager; William A. Harold, business-manager; Edwin B. Tilton, stage-manager; J. W. Sullivan, property man; Mildred Holland, Edith Fassett, Helen Robertson, Ramie Austin, Blanche Monitor, Claire Almoe, Emily Everett, James Horne, Eddie Win. B. Tilton, Dora Davidson, J. R. Armstrong, F. A. Fowler, Eugene Sweetland, W. H. Webster, William Sloan, John Harris, F. W. Farrell, C. H. Webster, E. J. Arlington, and J. W. West. Tour began New York city, September 6.

**THE FAST MAH.**—Lincoln J. Carter, proprietor; Stanley J. Ross, H. B. Thomas, E. T. Brackett, Sam Roberts, Frank Cotton, F. S. Amsdorff, Charles Moore, Carrie Lee Moyne, and May Roberts. Tour began Chicago, Ill., September 1.

**THE TORNADO.**—Lincoln J. Carter, proprietor; J. H. Huntley, manager; Harry R. Pierce, advance representative; James Harvey, stage-manager; T. J. Commerford, Frank Holland, George Pritchard, Harry L. Beck, H. C. Harrison, H. D. Long, W. S. Sowers, Fannie Grant Huntley, Mazie Molyneux, and Minnie Church. Tour began Chicago, Ill., August 22.

**UNCLE JOSH SCRUPERY.**—Dave B. Lewis, proprietor; S. S. Walters, manager; Charles Reed, advance agent; Marc Robbins, stage-manager; Ben A. Bergman, musical director; John T. Hanson, Mata Kusel, Marc Robbins, Preston Reed, William Lawrence, Charles Stewart, Ben A. Bergman, W. C. Youngs, George Rohrs, Harry Carlson, Charles Cronk, Mort Pyle, Earl Tuttle, Worthy Tuttle, Jake Hobson, M. M. Rathbun, W. G. Murray, Oscar Eltzgeorge, William Hamilton, Arthur Wilson, Herman Hueler, George Watson, Harry Andrews, George Dunn, Edward Anderson, Maybell Falkan, Mildred Lee, Nellie Howard, Rose Roberts, Sisters Lu Rue, Albert Bennell, and Major O'Laughlin. Tour began Chicago, Ill., August 22.

**UNDER THE DOME.**—Lincoln J. Carter, proprietor; Martin Golden, manager; Jack Flaherty, advance agent; Robert Galliard, William H. Dill, George W. Kerr, Harry Langdon, T. J. Langdon, F. Kimball, H. B. Ratcliff, H. C. Simms, Mrs. H. Langdon, and Mrs. G. Kerr. Tour begins at Chicago, Ill., September 12.

**THE PAGES.**—English and Paige, proprietors; George W. Paige, manager; Joe Simons, advance agent; Arthur Jennings, treasurer; Harry Reynolds, stage-manager; Walter C. Stedly, musical director; James Martin, property man; George W. Paige, Harry English, Harry Reynolds, John T. Powers, Walter C. Stedly, James Martin, Harry Paige, Guy Hackney, Arthur Jennings, Sam Spedden, Joe Simons, Lillian Paige, Claire Paige, Frances Florida, and Nellie Mark. Tour began Topeka, Kan., August 16.

**THE PAY TRAIN.**—Charles Halford, manager; Louis Walvin, stage manager; Harry Eilding, advance agent; Sprague Green, second advance agent; Charles Gorham, stage carpenter; Ollie Halford, Baby Wava, Nellie Diamond, Alice Marole, H. B. Mullany, W. J. Hickey, Will M. Elliott, Hite C. Taylor, and Carl Brekin. Tour began Ashtabula, Ohio, September 4.

**THE SUNSHINE OF PARADISE ALLEY.**—Mrs. Charles Peters, Phila May, Eder Mortimer, May Thompson, Helen Gurney, Jessie Mac Donald, Lizzie Farrell, Marie Blanchard, Lottie Faust, John D. Griffin, John Walsh, Ben D. Ryer, Donald Harold, Albert Brown, Thomas E. Clifford, H. E. Chase, H. W. Frillman, John J. Flynn, and Lester Gurney.

**TONY SHEARER CO.**—Earl Burgess, manager; Louise Reming, Edna Reming, Bel Irene Alan, Mille Miller, Irene Myers, Carlton Parker, Frank J. Binkhurst, Arthur J. McWatters, Will H. Myers, J. E. Love, Billy DeLaro, and Sam Allen. Tour began Wooster, Ohio, August 23.

**THE LAND OF THE LIVING.**—Washburn and Burns, proprietors; Jess Burns, manager; John F. Sullivan, business-manager; Fred H. Grell, treasurer; Phil McCarthy, stage-manager; Al Power, master machinist; Harry W. Fenwick, Lou Hardman, A. H. Field, Thomas W. Hill, Phil McCarthy, Al Power, Lora Addison Cliff, Kar Clinton Medinger, Florence Ginnott, Mamie Medinger, and Lillian Washburn. Tour began Toledo, Ohio, August 15.

**THE FRAWLEY CO.**—Frawley, Friedlander, Gottlob and Co., proprietors; T. Daniel Frawley, manager; J. J. Gottlob, business manager; Melville Marx, advance agent; F. W. Newcomer, musical director; Ed Joseph, property man; Charles R. La Vally, stage manager; Harry Clay Blane, Raymond Flye, Claude Gilligan, Ella Miller, Edith Talbot, Mrs. Boode Maher, Mrs. Ed Buchanan, Helen Dunlap, and Henrietta Wilber. Tour began Chicago, Ill., August 15.

**A BUNCH OF KEYS.**—Gas Booth, proprietor and manager; Ralph Howard, business-manager; George F. Hall, stage-manager; C. Herbert Kerr, musical director; William Smith, property man; Ada Booth, Frank S. St. John, Gladys Luther, Agnes Ardeck, Marguerite Cudham, George F. Hall, Albert Maher, George Mitchell, Hal W. Brown, D. F. Murphy, Louise Galloway, Helen Douglas, Clara Hunter, Isabel Waldron, Eleonora Allen.

**A NIGHT AT THE CIRCUS.**—M. E. Rice, proprietor; Billy Casad, business-manager; Phil Maher, stage-manager; Robert Gibler, musical director; Robert Gibler, Charles Hasty, Ora Hasty, Phil Maher, Ed Buchanan, Lou Ferrill, Huse N. Morgan, Ella Miller, Edith Talbot, Mrs. Boode Maher, Mrs. Ed Buchanan, Helen Dunlap, and Henrietta Wilber. Tour began Chicago, Ill., August 15.

**A HOT OLD TIME.**—The Rays, proprietors; Edgar S. Iden, manager; D. L. Boone, business manager; Harry Windom, advance agent; Frank V. Lader, stage-manager; Professor Ayres, musical director; James Talbert, property man; Johnny and Emma Ray, Bernard Dwyll, Frank V. Lader, Canfield and Carleton, Pearce Alexander, John (Chinese) Lee, James Talbert, D. L. Boone, Harry Windom, Bertie Tuck, and Edgar Selden. Tour begins Detroit, Mich., August 15.

**A BOY WANTED (No. 2).**—Charles E. Blaney, proprietor; W. B. McCullum, manager; George E. Gill, advance agent; Claudio Gillingwater, stage manager; W. W. Newcomer, musical director; Ed Joseph, property man; Charles R. La Vally, stage manager; Harry Clay Blane, Raymond Flye, Claude Gilligan, Ella Miller, Edith Talbot, Mrs. Boode Maher, Mrs. Ed Buchanan, Helen Dunlap, and Henrietta Wilber. Tour begins Albany, N. Y., August 16.

**A BOY WANTED (No. 3).**—Charles E. Blaney, proprietor; J. M. Hyde, manager; James A. Marcus, assistant; Charles Bugbee, advance agent; Sam Fisher, assistant agent; W. H. Murphy, stage-manager; Frank Hodge, musical director; Ed Murray, property man; Louis Martinet, W. H. Murphy, Walter Hinway, James A. Marcus, Ed Murray, Frank Hodge, Campbell and Beard, Rose Sutherland, and Little Sutherland, Blanche Nichols, Winnie Rogers, Susie Layton, Pearl Becker, Katherine Revora, Mamie Schuback, Anna Engleton, Nettie Phaine, Clara Wade, and Arley Waters. Tour begins Stamford, Conn., August 16.

**A HOT OLD TIME.**—The Rays, proprietors; Edgar S. Iden, manager; D. L. Boone, business manager; Harry Windom, advance agent; Frank V. Lader, stage-manager; Professor Ayres, musical director; James Talbert, property man; Johnny and Emma Ray, Bernard Dwyll, Frank V. Lader, Canfield and Carleton, Pearce Alexander, John (Chinese) Lee, James Talbert, D. L. Boone, Harry Windom, Bertie Tuck, and Edgar Selden. Tour begins Detroit, Mich., August 15.

**A TRIP TO CHINATOWN.**—John S. Considine, manager; D. W. Haynes, business-manager; W. D. Lewis, stage-manager; John W. Brattton, musical director; Fred Goodlight, property man; B. Holmes, carpenter; Frank Lane, Herman A. Sheldon, Tom Whittred, Gus P. Thomas, Blanche Arkwright, James F. McDuff, Benjamin Loffler, W. D. Lewis, Lydia Heckler, Addie Preissel, Pauline Lockett, and Jane Stetson.

**A BREEZY TIME.**—E. B. Fitz, sole proprietor; Fred E. LeComte, business-manager; Henry Black, advance agent; Herbert M. Fising, musical director; Paul J. Price, Richard Ferguson, Lew McDowell, Will J. Foster, D. C. Harris, W. J. Nelson, McLean, Le Comte, Louise McCord, Bertha St. Clair, and Webster, and Gertrude Roberts.

**A HIRED GIRL.**—Charles E. Blaney, proprietor; Hollis E. Cooley, manager; Sam Combs, business manager; John Munger, advance agent; James T. Kelly, stage-manager; Harry James, musical director; E. W. Townsend, property man; James T. Kelly, Dolley and Lombar, H. H. Grub, Harry MacFadden, Horace Golden, Trixie Wade, Fannie Fields, Alba Hallam, Stella Bonham, Helen Cudlack, Queenie Carlyle, Minnie Lee, Adelaidie Lewis, Lillian Griswold, Eva Kelly, Dorchester, Merritt Esmond, and Jennette Young. Tour begins Binghamton, N. Y., August 16.

**AT GAY**



## ....A PROMPT INSURANCE ADJUSTMENT....

BOSTON, Feb. 27, 1897.

C. D. WHEELER, Special Agent, JOHN C. PAIGE &amp; COMPANY, 20 Kilby St., Boston, Mass.

Dear Sir:—I beg to acknowledge receipt of Draft for Five Thousand Dollars (\$5,000), payable to my mother, Mrs. Mary MacDonald, in full settlement of claim on account of Accident Policy which you issued to my sister, Miss Sadie MacDonald, of Hoyt &amp; McKee's Australian Company.

I wish to thank you for the great care and attention which you gave in preparing the proofs upon the return of the company from Australia, and presenting same to the Insurance Company; also for your interest in securing so prompt and satisfactory a settlement.

Yours respectfully,

MARGRETE MACDONALD, of Hoyt &amp; McKee's "A Milk White Flag" Co.

No member of the Theatrical Profession should travel without an accident policy in a reliable company. Several hundred well-known Professionals are insured through this Agency, and all losses are promptly settled. For the best Insurance of this kind—also for the best forms of Fire and Life, and Insurance against loss or damage to Theatrical Properties and Baggage in transit—address

C. D. WHEELER, No. 20 Kilby St., BOSTON; or, Hotel Metropole, NEW YORK, week of August 23d.

Pearl Raymond, Stella Moyer, Gertie Moyer, Jennie Prueger, Emma Prueger, Teresa Rodriguez, Alice Palmer, Edna Palmer, Hettie Edgerly, Edna Franklin, Edna Wilder, Mamie Compton, Gertie Truett, Brothers Phantos, Colby and De Witt, Mile, Flora, Brown and Harrison, Alexander Dickey, and the Teekin Troupe. Tour began Philadelphia, Pa. Au-  
gust 14.

1492.—P. J. Kennedy, proprietor: Milton C. Smith, musical director. Stuart, Zelma Hawlston, Marie Godoy, Anna MacLean, Frank Gardner, John H. W. Stevens, Thomas Meade, Lee Dougherty, Arthur E. Weston, Connie Thompson, H. J. Turner, Jay N. Binkly, George Ovey, G. D. Cunningham, Lucille Loring, Frank Caverly, James H. Kennedy, Minnie Fuller, Tessie Potter, Helen Moore, Carrie McMillan, Alice Almoe, Grace Hunter, Beatrice Hastings, Evelyn Stamford, Lillian Stanford, Tillie Davis, Marion Oswald, Josephine Clairmont, Queenie Davis, Sadie Gerard, Winnifred Hammond, Mollie Howard, Vera Wilson, Emma Wells, Buelah Wilson, Lillie Sterling, Bay Hunter, Loretta Montaine, May Sherman, Thomas H. Ince, Charles T. Howard, Phil Thompson, George Meredith, and Jerry L. Maynard.

GAY TASQUERADERS.—Gus Hill, proprietor: Robert MacMaster, manager; I. S. Rose, business-manager; Isidore Rosenblatt, advance agent; Fred Zimmerman, treasurer; Dan O'Brien, stage-manager; Gus Gebhardt, musical director; Larry Gero, property man; Mason and Headley, Sisters Bernard, Lorenze and Allen, O'Brien and Collins, La Moine Brothers, Amy Nelson, Ada De Mar, Jennie Mason, Emma Manchester, Vera Olcott, Bessie Burns, Edith Kennedy, Minerva Healey, Nellie Collins, Eddie Grey, and Bobby Manchester. Tour began Paterson, N. J., September 4.

HOPKINS TRANS-OCEANIC CO. (Eastern).—Fulgora, proprietors; Robert Fulgora, manager; Harry Ridings, business-manager; Ed Cook, advance agent; Meyer Cohen, treasurer; John Daly, stage-manager; Professor Greenberg, musical director; Vernon Carrick, electrician; Walter Maffat, property man; Mile, Almoe, Master Wade Cochran, Daly and Devere, Apollo, Baker and Earmhart, Tom Mack, Castellon and Hall, Meyer Cohen, Brothers Herne, and Harry Sylvester. Tour began Albany, N. Y., September 4.

HOPKINS TRANS-OCEANIC CO. (Western).—Robert Fulgora, proprietor and manager; George Sellinger, business-manager; Charles Marks, advance agent; Will H. Fox, treasurer; James Morton, stage-manager; Professor Morrison, musical director; Chub Sullivan, property man, Pampita, Karmo, Trio, Will H. Fox, The Sidmans, Lee Frederic Caruso, Loomis Louis, Morton and Revelle, Genaro and Bailey, Henry Koster, and William Halpin. Tour began St. Louis, Mo., September 12.

HENDRICK HUDSON, JR.—Charles Arthur, proprietor and manager; George Winters, business-manager; Harry Lipman, advance agent; A. L. Hart-Hinson, treasurer; Harvey A. Caudley, stage-manager; Charles L. Hause, musical director; Lou Donnelly, property man; George Howard, Blanchard, Howard, Grace Howard, Dorothy Terry, Goldie Mohr, Rosa Bond, Abbott Sisters, Ward Sisters, Andy Annum, Ed. S. Everett, Jack Farley, Harvey A. Caudley, Frank Sutherland, Eugene Cassot, and Frank Rivers.

HALLEN'S IDEALS.—Fred Hallen, Josephine La bel, George Fuller, Golden, Tom Lewis, and Charles Ernest Smith and Cook, Florence Bindley, and the Buzz scenes.

ISHAM'S OCTOPOONS.—John W. Isham, proprietor; William H. Isham, manager; Tiffany Duigan, advance agent; Charles H. Plummer, treasurer; Frederick Clarke, stage-manager; George C. Collins, musical director; Harry Stafford, property man; Madame Flowers, Madah Hyer, Alice Clark Royal, Grace Halliday, Mr. and Mrs. Tom McIntosh, Mr. and Mrs. Will Ford, Jennie Schepar, Marion Henry, Kitte T. Knox, Ida Adams, Dora Patterson, Fannie B. Rutledge, Muzie Brooks, Ella Spender, Ada Overton, Stella Wiley, Lizzie Hardin Henry, Fred J. Piper, Smart and Williams, E. C. Royal, Mallory Brothers, Harry Stafford, Ed. T. Harris, W. H. Chappell, Richard Connors, and S. W. Watts. Tour began New York city, August 21.

LANG'S OPERATIC BURLESQUERS.—Robb and Lang, proprietors; James F. Wood, advance agent; Jessie Col, Jessie Horwitz, Ada Stockholm, Jeanette Elliott, Pauline Black, Lucilla Miller, Louise Carver, Nettie Elmer, Gladys Le Maine, Nellie Burns, Ada Carlton, Zella Carlton, Suse Clymene, Kitte Franklin, Jennie Carey, Boyce and Black, Walt Terry, Joe Bobetta, Frank Dorote, John Conley, Joe Edwards, J. C. Marshall, and J. B. Erik. Tour began Newark, N. J., August 21.

NAVIN BROS. CO.—Harry R. Vickors, advance agent; John S. McDowell, stage-manager; W. Kendall Hallowell, musical director; John Cary, property man; Thomas Murphy, electrician; John G. McDowell, Lillian Bush, Crowley and Foley, Joe Fitzgerald, Woods and Irving, Ashley and Hunter, Hoye Sisters, and Navin Brothers.

THE ANTS MONARCHS.—Harry Hill, proprietor; Harry Hill, manager; Frank Orsato, business-manager; James Nelson, advance agent; Charles Sivada, treasurer; John Morrissey, stage-manager; Louis Jacobsen, musical director; Frank Walters, property man; Mile, Ani, Morrissey and Rich, The Deltorres, Doline Cole, Emma Francis, Mahr Sisters, Rosellini Brothers, Del Cather, Amy Thompson, Lillian Servison, Constance Florence, Lottie Mirand, McCale and Daniels, and Dryden and Leslie. Tour begins New York city, September 27.

THE MERRY WIDOWS BURLESQUE CO.—Mozart and Rose, managers; Edward Mozart, manager; Harry K. Long, business-manager; William Sloman, advance agent; W. H. Miles, stage-manager; J. B. Case, musical director; Tom R. Willis, property man; Maggie Claire, Miles and Lulu Brown, Mac and Elliott, May Kennedy, Prior and Gistes, Twin Sisters Faustine, The De Witta, Katheryn Roseve, Kitty Hart, Delta Powers, Eva Mirande, Ella Elliot, Dolly Weston, Minnie Pendleton, and Sisters Carpenter. Tour began Indianapolis, Ind., August 10.

MERRY THIADENS.—Jacobs and Lowry, managers; D. D. Moore, musical director; Gleason Sisters, Johnson and Rice, Madden and Curran, the Patterson Brothers, Lowry and Hanly, May Davenport, Pearl Anderson, May Woods, Josie Patterson, Sadie Lawrence, Carrie Stanley, Zelma Hawkins, and Emma Dayton.

MOULIN ROUGE EXTRAVAGANZA.—Fred Rider, proprietor; Bob Gordon, acting manager; Joe B. Ziefel, advance agent; E. Rider, treasurer; Bob Gordon, stage-manager; Thomas F. Carey, musical director; William Barnes, stage carpenter, Harry and Walters, the Two Bernards, Urline Sister, Cooper and Stewart, Curro and Nolan, Gordon and Lick, the Four Periods, Pearl Marquise, Eddie Weston, Eva Baker, Helen Marsden, Lucia Cuorbo, Alice Nolan, Lillie Raymond, Lillian Belmont, Frieda West, Cora Chapman, Minnie Stone, and Mamie Bellaire. Tour began Chicago, Ill., August 15.

NEW YORK STARS.—Gus Hill, proprietor; C. W. Williams, manager; James Fort, business manager; Harry Webb, advance agent; Charles Snow, treasurer; Ben Brown, stage-manager; Tom Hyer, musical director; Joe Weeger, property man; Steve Brodie, Hilda Thomas, Frank Barry, Eddie Williams, and Gordon, Annie Hart, Hattie and Pearl, C. W. Williams, Coakley and Husted, Leslie and Curdy.

Joe Weeger, James Ford, Pearl Snow, Carrie Watson, and Tim McFadden. Tour began Bridgeport, Conn., September 4.

NATURE—DeVerna and Cohen, proprietors: Frank G. Cotter, business-manager; Edwin W. Hoff, Joseph Cawthorn, Lloyd Melville, Amelia Bingham, Elaine Gryce, Lillian Comyns, Helen Boris, Rose Marston, Misses Alice Potter, E. Vincent A. May, B. Sammons, N. McGuire, M. Glover, A. Newton, A. Gray, A. E. Cameron, Frederick Clifton, the Leonard Family, Nell Gray, H. Steinmann, A. H. Ranson, J. C. Chevot, R. Endy, O. Saunse, H. Rose, T. G. Goodwin, Marie Osborn, Annie Dagwell, Frank Melrose, F. Lynden, J. Witt, D. Moore, W. A. Lawrence, H. Verney, F. A. Smiley, W. V. Gaffney, Misses J. Lariv, R. Riley, J. Howard, E. Hoffman, L. Jeffreys, F. Sherwood, K. Spero, A. Cameron, and B. Hardy. Tour began New York city, August 26.

PARIS GAYETY GIRLS CO. (Eastern)—Will and Ethel McBobbis, proprietors; Eddie Williams, Alta Alexa, Jack Oliver and Margaret Wood, Weddy Brothers, Eva Thatcher, Craig Trio, Conners and Edwards, Mayme De Garmo, Stella Hunting, Pearl Robbins, Katie Carpenter, Annie Stone, Alice Bennett, Ima Allen, Margaret Furth, Annie Cooper, and Eddie Dunton.

PARIS GAYETY GIRLS CO. (Western)—Leondo, Burt Hodskins and Grace Leith, Connors and Dunn, Mandie De Lora, Wesley Sisters, Will Holmes and Kitty Waldon, Minnie De Lorme, Helen LeMar, Blanche Huntley, Ada Stanley, Clara Russell, Tomona, Will Walling, Harry Sheldon, Eddie S. Clifford, R. V. Prosser, Paul Lalonde, Frank Todd, Harry Wilton, Doc Lane, Comedy and Hyland, Hyde and Scanlon, C. A. Leedy, Claude Miller, G. Judd Monola, Babe Jones, Charles Cartmell, Lester Fairman, Willie Patton, C. M. Dravo, Eddie Fox, Chester Nims, band master; George Cohen, electrician; Ellis Bertram, properties; Billy Van Tommy, Donnelly, Doc Quigley, the Cormalline Troupe, the De Villiers, Ollie Young, Miller and Monola, Will Walling, Harry Sheldon, Eddie S. Clifford, R. V. Prosser, Paul Lalonde, Frank Todd, Harry Wilton, Doc Lane, Comedy and Hyland, Hyde and Scanlon, C. A. Leedy, Claude Miller, G. Judd Monola, Babe Jones, Charles Cartmell, Lester Fairman, Willie Patton, C. M. 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## THE NEW YORK DRAMATIC MIRROR.

SEPT. 11, 1897.

**GENTLEMAN JOE** (B).—Milton Bode, proprietor; Stanley Rogers, manager; R. Stewart McKim, business-manager; Alfred Martin, advance agent; Arthur Waller, treasurer; E. R. Beaumont, stage-manager; John M. Hay, Rowland Stewart, G. I. Hale, Fannie Erns, Rolando Martin, H. Courtin, Fred Melton, Arthur Godfrey, Nellie Cozens, Dorothy Glenham, Stelle St. Andre, Blanche Udell, Fanny Maitland, Marie Campbell, Laurie Carleton, Louie Lillian, Marie Duncan, Frances Denton, Ada Bruce, Molly Alver, Louie Melvin, Kitty Upton, Jessie Barlow, Violet Gordon, Kate Olive, Mrs. Townsend, Clifford Phoebe, Daffy Lewis, E. N. Morton, Percy Ashby, P. C. Bowman, I. Renimer, and I. Townsend. Tour began Douglas, July 19.

**GERTRUDE IRVING'S CO.**—T. Benson, manager; Charles Albert, business-manager; Frederick Charles, advance agent; T. H. Alsbury, stage-manager; M. Harris, property man; Edwin Varney, H. H. Banington, Walter Manfree, F. G. Evison, Stephen Verinder, G. G. Staples, Wilfrid Garner, Arthur Horner, T. H. Alsbury, Elinor Raye, Nellie Clarence, Marion Herbert, Rose Geffier, and Gertrude Irving. Tour begins Northampton, September 27.

**GREEN OF GOLD**.—T. Morton Powell, proprietor and manager; Whitmore Ledger, business-manager; Thomas F. Ormonde, advance agent; Henry Carr, treasurer; Walter M. Cameron, stage-manager; Percy Elmore, property man; Alfred Nelson, machinist; W. Willis, carpenter; T. Morton Powell, Walter M. Cameron, Charles A. Carlisle, David Hamilton, Helsby Wright, Sutton Roby, C. Newton Buckland, Henry Carr, George Belmore, Carlotta de Lonsom, Jessie Maine, Ivy Cameron, Annie Elmore, and Sofia Buchan. Tour began London, August 8.

**HER MAJESTY'S THEATRE CO.**—H. Beerbohm Tree, proprietor; H. Beerbohm Tree, Evelyn Millard, Francis Ivor, Lionel Brough, Otho Stuart, Gerald du Maurier, Percival Stevens, Bert Thomas, and Mrs. Tree. Tour began Birmingham, August 30.

**HEARTS-O' THE WEST**.—James Rice Cassidy, proprietor and manager; H. L. Carlo, business-manager; Leo Whomhant, advance agent; J. R. Chetham, treasurer; W. R. Paulis, stage-manager; W. Percival, property man; J. R. Cassidy, J. W. Wilkinson, S. Hazlewood, Leslie Douglas, H. L. Carlo, W. R. Paulis, Leo Whomhant, W. Percival, J. R. Chetham, Mario Dorina, Rose Stanley, Evelyn Clyde, and Lillian Clare.

**HUMAN NATURE**.—Henry Dundas, proprietor and manager; Alfred D. Adams, business-manager; Walter Hiscox, stage-manager; W. Clark, property man; Morley Belton, advance agent; Alfred D. Adams, Mary Ford, Ernest Montefiore, Henry Nelson, Augustus Symonds, Walter Hiscox, Sydney Young, C. H. Fenton, Amy Rayner, A. King, J. Steward, C. Raven, H. Smith, F. Johnson, Archie Edwards, J. Jordan, Lawrence Day, Mand Tremayne, Belle Parry, Kate Parry, Magdalene Douglass, Jenny Parkes, Ethel Rayner, and Lizzie Claremont.

**IN OLD KENTUCKY**.—J. F. Egleton, proprietor; Stafford Grafton, manager; J. S. Garner, advance agent; Fred Darcy, stage-manager; Robert Snell, property man; Lillie Leyton, Katherine Clarke, Mary Smith, Trizy Hamilton, Fred Darcy, W. S. Harcourt, Hugh Carmichael, Alfred S. Banks, and Charles Burt. Tour began Stockton, August 2.

**JUNG, OR A NIGHT'S FOLLY**.—Maud Vena, proprietor; Charles Howbray, manager; Charles Howbray, business-manager; Arthur Yates, advance agent; Charles Lewis, treasurer; Norman A. Overton, stage-manager; Francis W. Knowles, musical director; Henry Jones, property man; Maud Vena, Anna Beaumont, Nancy Mitchell, May Silverster, Ellen Robinson, Winifred Lewis, Emma Day, Charles Howbray, Alice Keith, Ernest Wilton, Norman A. Overton, J. Elmore, and George Lewis. Tour began Halifax, July 5.

**MRS. BANDIMAN-PALMER CO.**—Mrs. Bandmann-Palmer, proprietor and manager; Alfred Wood, business-manager; Mrs. Bandmann-Palmer, F. Skeen, G. Price, R. Boys, H. Crocker, A. Wood, A. Mallison, G. Wareham, E. Fryer, K. Fenton, Mrs. J. M. Ward, Iris Ward, Nora Ward, Misses D. Winton, K. Walbran, F. Milton, and Mrs. M. E. Well. Tour began Sheffield, July 26.

**NO MAN'S LAND**.—John Douglas, proprietor; Ida Millais, manager; Henry Herne, business-manager; H. Gillis, advance agent; Edwin A. Palmer, stage-manager; Francis Dudley, property man; Henry Willard, Edwin A. Palmer, Henry Herne, E. Piercy, Francis Vaughan, Walter Beaumont, Edward Moule, W. Livesey, Vaughan Roe, W. H. Day, J. Weston, Ida Millais, Lizzie Hastings, Mildred Carr, Etta Jeffries, and Fio Saunders. Tour began Greenwich, July 26.

**NO CROSS, NO CROWN**.—William Gifford, proprietor and manager; Edwin A. De Frecce, acting manager; Robert Cuthbert, advance agent; Charles E. Barry, treasurer; Charles Coventry, stage-manager; Percy Fardy, assistant stage-manager; F. Vaughan Lawton, musical director; G. S. Stokes, property man; Jenny Lind, Robert Forsyth, Fred Granville, Henry Furnival, Charles Coventry, William Gifford, Harold Hawke, Alfred Annard, G. S. Stokes, Marietta Hyde, Nelly Fern, Jessie Carroll, and Florence De Rosier. Tour began Sheffield, July 26.

**ONE OF THE BEST**.—Robert Arthur Theatre Co. proprietors; F. Blair Arps, business-manager; W. A. Burratt, advance agent; Fewlays Llewellyn, stage-manager; Mr. Hanks, property man; Miss Howbray, Edith Blair Arps, Harriet French, Lizzie Howbray, George F. Black, Bernard Lockwood, Charles Bedots, Fewlays Llewellyn, Paul Dewal, Wilfrid Beckwith, Harry Ashford, Charles Medwin, F. G. Huddings, Percy I. Weber, Richard Mason, Ernest Johnson, and F. Hawkins.

**ROSEMARY**.—Emma Hutchinson, proprietor; Percy Hutchinson, manager; Alexander Telford, business-manager; J. W. Mason, stage-manager; John Perry, assistant stage-manager; Edward Rochele, Harold Maxwell, J. Culver, John Johnson McRae, Edward Sidney, Alexander Telford, J. W. Mason, John Perry, Gertrude Henriques, Minnie Griffen, Nina Crossy, and Maud Evelyn. Tour began Worthing, July 26.

**SAINTS AND SINNERS**.—Elaine Verner, proprietor; Harding Thomas, manager; George Arthur, advance agent; George Wilson, stage manager; Mr. Manly, property man; Elaine Verner, Cissie Podmore, Mary Saunders, Alice Gledhill, Harding Thomas, J. Milne Taylor, Henry London, Alexander Temple, George Wilson, Archie Helsby, Bertie Vere, Herbert Looyne, J. H. Mansley, J. Dartmouth Daly, and J. Talbot. Tour began Liverpool, July 26.

**STAR OF INDIA**.—Bearne and Knowles, proprietors; Arthur Bearne, manager; Louis Karpe, business-manager; Harry Knowles, advance agent; Arthur Bearne, treasurer; Roy Byford, stage-manager; Charles Locke, property man; C. E. Geary, carpenter; Leonard Padgen, Arthur Hinton, Frank Macrae, Louis Karpe, Roy Byford, Frederick Knight, Warwick West, Lyttleton Eyre, Edward Butler, Charles Locke, Doris Hunt, Ada Karpe, Katie Yorke, Fender Cudlip, and Mrs. Butler. Tour began Coventry, August 2.

**SILVER KING**.—G. M. Polini and A. Melford, proprietors; G. M. Polini, manager; G. Allen, business-manager; A. E. Ansell, advance agent; Robert Rivers, stage-manager; F. Forbes, musical director; R. Helden, property man; A. Melford, G. M. Polini, A. Canceller, Tom Paulton, A. Bernard, G. Barrett, Claude King, F. Devlin, James Power, Arthur Wright, R. Helden, A. Rees, F. Harland, Bette Chatterell, F. Hamer, A. Huxtable, Kate O'Neill, Ida Millais, Mrs. Tom Paulton, and Mrs. F. Harland.

**SONS OF THE SEA**.—Matt Wilkinson, proprietor and manager; R. Cowley Polhill, business-manager; Benoni Scott, advance agent; James Dutton, stage manager; Gordon Delaney, property man; J. F. de Pledge, Fred Tarris, Cowley Polhill, James Dillon, Arthur Lawrence, Frederick Edwards, James Moore, Violet Prescott, Edie Preese, Emily Stevens, Josephine Preese, Gabrielle de Bonheur, and Matt McKindon. Tour began Cardiff, August 2.

**SHALL HE FORGIVE HER?**.—John I. Lloyd, proprietor; Arthur Raynor, stage-manager; Frank Wheatcroft, property man; Frederick Harker, Harry F. Spiers, Arthur Raynor, Julian Mortimer, W. S. Wentworth, Frank Wheatcroft, R. Perret, John I. Lloyd, Nellie Birchcough, Mand Cooper, Joy Burton, Muriel Maitland, and Myra Rosalind. Tour began Lincoln, August 2.

**ST. JAMES' THEATRE CO.**—George Alexander, proprietor and manager; R. V. Shum, business-manager; John Ward, advance agent; D. W. Whitaker, treasurer; R. G. Long, secretary; H. H. Vincent, stage-manager; William Robins, musical director; Julia Neilson, Fay Davis, Julie F. Opp, K. Darvill,

Miss Loveday, C. Cromwell, Carlotta Addison, Mabel Hackney, Mrs. G. Kemmis, L. Repton, I. Repton, Winifred Dolan, George Alexander, W. H. Vernon, C. Anthony Smith, Vincent Sternroyd, Henry Lorraine, R. G. Legge, Ira Dawson, S. Hamilton, Fred Terry, H. H. Vincent, Arthur Royton, Robert Lorraine, R. Dalton, J. Wheeler, and Benham. Tour began Islington, August 11.

**THE MUMMY**.—John T. Day, proprietor; Arthur Bertram, business-manager; Alfred Fox, musical director; J. G. Graham, Tim Thorne, Sydney Brough, Kate Phillips, and Florence Foydyce. Tour begins at London, September 11.

**THE NEW BABY**.—Arthur W. Bertram, proprietor; Eugene Bertram, business-manager; Fred Barnard, advance agent; Wilfrid Saxon, treasurer; Frank Bertram, stage-manager; Dolores Drummond, Celeste Wilson, May Pardal, Henry Kitts, Charles H. Lester, T. Edward Ward, Denis Davies, N. E. Partridge, W. H. Harrison, Rita De Castro, Mandie E. Ward, Mary Denver, Rosalind Bowen, Grace Vivian, Violet Irene, and J. Cortwright.

**T. EDWARD WARD CO.**—T. Edward Ward, proprietor and manager; Fred Jeffreys, advance agent; Stephen E. Scanlan, stage-manager; J. Cortwright, property man; J. W. Henson, Stephen E. Scanlan, Charles H. Lester, T. Edward Ward, Denis Davies, N. E. Partridge, W. H. Harrison, Rita De Castro, Mandie E. Ward, Mary Denver, Rosalind Bowen, Grace Vivian, Violet Irene, and J. Cortwright.

**THE GEISHA**.—George Edwards, proprietor; E. P. Moran, manager; E. Ginaldi, Harvey, advance agent; G. W. Tripp, stage-manager; Frank Barrett, musical director; Hilda Moody, Andrie Corday, Lucy Golding, Margaret Warren, Leslie Greenwood, Violet Lida, John Coates, Charles Appleby, C. H. Crawford, Fred Wright, Jr., Farren Scatur, Harry Fairleigh, and W. H. Rawlins. Tour began Edinburgh, August 9.

**THE ELEVENTH HOUR**.—MacDonald and Saintsbury, proprietors; H. A. Saintsbury, manager; Ferrers-Knyvett, business-manager; Charles Melton, advance agent; Ronald MacDonald, treasurer; H. A. Saintsbury, stage-manager; Chisholm Taylor, assistant stage-manager; A. Hind and A. Wood, carpenters; Dorothy Cleary, Maud Astney, Florence Everett, Kitty Shanck, Ronald MacDonald, Harold V. Neilson, Chisholm Taylor, Ernest Stallard, Hugh Iron, Herbert Tarnam, Wallace Douglas, Tom Nerny, Henry B. Lewis, George Newton, Charles Mallory, R. D. Edgerton, Charles E. Warne, and H. A. Saintsbury. Tour began Nunston, July 31.

**THE INDIAN JEWELRY**.—George Daventry, proprietor and manager; Ryland Leigh, business-manager; Robert Brittan, advance agent; Clare Howard, treasurer; Ernest R. Abbott, stage-manager; Arthur Mannion, property man; J. J. Glover, carpenter; Louis West, wardrobe mistress; George Daventry, D. Lynn Harding, Ernest R. Abbott, Arthur Benedict, Ryland Leigh, Louis Egerton, Charles Chandler, John Wignett, Arthur Wensbury, Clare Howard, Ada Abbott, May Ralph, and Dorothy May.

**THE GRIP OF IRON**.—John A. Atkin, proprietor and manager; Fred Newman, business-manager; George Fox, advance agent; F. Nelson, treasurer; John A. Atkin, stage manager; Arthur Steinberg, musical director; Gilbert Jones, property man; William Pollard, carpenter; William Griffin, gas man, Fred Powell, Clinton Saddle, Wilfrid Taylor, George Clarendon, Charles Cleveland, Arthur Keand, Thomas Griffen, Harry Richmond, Fred Coyne, Andrew Liston, Frank Osborne, Florence Nelson, Edith Grey, Dora Davis, Ada Lamberel, Dot Liston, Ida Warburton, Annie Newman, and Mie La Sylph. Tour began London, August 9.

**THE SLEDGE HAMMER**.—Frank Lido, proprietor; R. H. Lido, manager; Harry Lyons, business-manager; Reuben Brown, advance agent; Tom W. Conway, stage-manager; Tom W. Conway, Frank Lido, R. H. Lido, W. H. Perrette, A. W. Skelton, Littleton Eyle, Marion Wakeford, Flossie England, Helen Farr, Alfred Northway, and Alfred Scott. Tour began Halifax, August 2.

**THE FRENCH MAID**.—Milton Bode, proprietor and manager; W. I. Vaughan, business-manager; Charles E. Woodward, advance agent; Frank Conch, stage-manager; Sydney Shaw, musical director; Fred Boston, property man; J. Harold Carson, Allan Turner, Col. Dure, H. C. Barry, Herbert Shelly, Harry Gibbons, W. Westwood, Nancie Pounda, Caroline Ewell, Beatrice Goodchild, Madge Crichton, End Diane, Belle Vigne, Millie Welton, Sacha Johnson, Frances Noville, Florence North, Nellie Godfrey, Mabel Moller, Bertha Drayton, L. Weinogradov, Fred Twiss, W. G. Woodward, Alec Murray, A. H. Long, John Wilson, Jane Burge, G. Snowdon, and Adie Leonard. Tour began London, August 2.

**TOTTY ATKINS**.—Milton Bode, proprietor; Stanley Rogers, general manager; Charles Lacey, advance agent; H. B. Harris, treasurer; Augustus Hammond, stage-manager; Herbert Parsons, Percy Rhodes, Billiard Vox, Arthur Brown, James E. Thompson, Guy Shepard, G. L. Montague, W. H. C. Pierpoint, Eddie Williams, Mandie Digby, Ellison Manisty, Agnes Innes, Lillian Belsham, Nelly Victor, N. Thorp, I. Billingshurst, T. Russell, and Mrs. Norman. Tour began Yarmouth, July 19.

**THE SCALES OF JUSTICE**.—Tudor Sydney, proprietor and manager; Harry Percival, business-manager; Walter Henderson, advance agent; Horace W. Barma, stage-manager; Walter Barma, property man; Harry Percival, Henry C. Ward, Charles Lerigo, H. W. Barma, Edwin J. Collins, Otto Livingstone, John Bernard, W. Newell, Clifford Courtney, Sarah Hillard, Wanda Zaleska, Grace Geraldine, and Mabel Norman. Tour began Liverpool, August 18.

**TRUE BLUE**.—Bearne and Knowles, proprietors; Arthur Bearne, manager; Robert C. N. Britton, business-manager; Robert Cullen, advance agent; Ernest Ottwitt, stage-manager; W. G. Page, property man; Hubert Guyton, carpenter; Leonard Outram, Alec Flood, Ernest Ottwitt, T. Brown Elliott, Allan Cunard, Charles E. Warne, Marcus Grey, G. C. Chapman, George Carlin, Walter Parkes, Forbes Staines, F. O'Leary, W. G. Page, B. Williams, F. H. Walks, Evelyn Neillida, Louise Russell, Marjorie Frank, Marie Frank, Vivie Brasham, E. Wayne Matheson, Gertrude Silmant, Nellie Claire, Ruby Ray, Ethel Bowles, and Connie Gray. Tour began York, August 2.

**THE BALLET GIRL**.—Wallace Erskine, proprietor; Harry W. Day, business-manager; Fred Porter, advance agent; Harold Burt, treasurer; Percy Nash, stage-manager; W. Snell-Robinson, musical director; F. Weston, property man; F. T. Harrison, machinist; Mrs. Varley, wardrobe mistress; Colin Bryne, Desmond O'Reilly, Henry Boucher, Harrison Moreland, Bertie Ross, J. D. Watson, Frederick Warwick, George Selwyn, Dolly Dongina, Eva Hamblin, Maud Locker, Edith Cruikshanks, Ada Barry, Edna Cleave, Grace Allingham, Rose de Wynter, Agnes Mann, Rosalie Alexander, Florence Frank, Marie Frank, Vivie Brasham, E. Wayne Matheson, Gertrude Silmant, Nellie Claire, Ruby Ray, Ethel Bowles, and Connie Gray. Tour began York, August 2.

**THE SHOP GIRL**.—Wallace Erskine, proprietor; Edwin Chetham, business-manager; Frank Yearsley, stage-manager; George W. Day, treasurer; John Wyman, stage-manager; George M. Sakar, manager; Miss Stevens, wardrobe mistress; Charles Barber, Hubert Haycraft, George Sydenham, Arthur Wilson, George Graves, Leonard Thiel, Jeanie Macdonald, Avis Grahame, Ethel Bryant, Nancy Moore, Jessie Robertson, Madeline Duval, Zita Devereux, Dolly Dennis, Gertrude Hastings, Florence Rose, Janet Steele, Ethel Horne, Kitty Garnon, and Clara Moore. Tour began Lowestoft, August 2.

**THE LIGHTS OF LONDON**.—Henry C. Arnold, proprietor and manager; Fred Cole, business-manager; W. H. Elliott, advance agent; Payne Fletcher, stage manager; J. G. Fox and F. Wilson, machinist; Alice Edgar, Silla Power, Jessie Edgar, Eddie Madelle, Anna Anderson, Emmie Litchfield, Lottie Davies, Feltie Pitt, Shirley Prince, E. L. Garside, Payne Fletcher, Charles Arnold, Adam Loffler, H. H. Wright, Ed. T. Kirby, Ernest C. Edwards, and Charles Groves, Jr. Tour began Manchester, August 2.

**THE PRODIGAL DAUGHTER**.—Henry C. Arnold, proprietor and manager; John B. Helm, business-manager; H. Kingston-Kay, advance agent; W. H. Garbo, stage-manager; Charles Skinner, W. R. Gibson, machinists; Albert Elsey, grooms; Mrs. Henry C. Arnold, Beaumont Collins, Laura Leyester, Eva Chapman, John S. Haydon, Charles V. France, Charles A. Millward, Ashton Ashbee, F. Owen Baxter, John Dobson, Lionel Victor, W. H. Garbo, H. Wood Arnold, A. H. Warburton, and H. Woodward. Tour began Cardiff, August 2.

**THE STOWAWAY**.—Frank Astor and Victor Du Cane, proprietors; Frank Astor, manager; John Resell, business-manager; E. Phillips, advance agent; desert.

Mr. Edwards, treasurer; Victor Du Cane, stage-manager; G. Green, property man; Constance Medwyn, Beatrice Lloyd, Winifred Mandie, Eva Turner, Walter Kellon, Frank Carlile, Tim Dwyer, Dyer Williams, Mr. Newton, and Victor Du Cane. Tour began at West Hartlepool.

**TRUMPET CALL**.—The Robert Arthur Theatre Co. proprietors; Charles Beresford Anderson, manager; John O. Stewart, stage-manager; Richard Sheldon, property man; Florence Hermann, Lillian Page, Queenie Barnes, Maggie Lindsey, Helena Bigby, Violet Keand, Ernest Keand, Malcolm G. Cherry, John O. Stewart, Joe Bracewell, John Sargent, Arthur Palling, Percy Boucher, Robert Faulkner, Richard Sheldon, Ernest Wilson, Edwin S. Staples, and Charles B. Anderson.

**VICTORIA CROSS**.—Kennedy Miller, proprietor and manager; Kenneth Mire, business manager; S. J. Keen, advance agent; Frank Broon, stage-manager; Tyrone Power, assistant stage-manager; James Duffy, property man; Thomas Foley, machine; J. T. W. Ford, F. Lumson, Hare, H. Somersfield, Graham Woods, Frank Green, Richard G. Walton, Fred Dobell, Charles Boyle, Cornelius Rich, Tyrone Power, A. S. Lofton, B. A. Bearup, Kenneth Mire, Thomas Foley, Annie Hylton, Adelaide Ross, Minnie Watersford, and Monica Kelly. Tour began Liverpool, July 5.

## IN OTHER CITIES.

## SAN FRANCISCO.

At the Columbia Theatre the Frawley co. produced The Great Unknown August 22-23. It is always sure to be a success, and this production has proved no exception to the general rule. The play is so well known that it hardly requires criticism, and it is perhaps sufficient to say that no one of the comedy-dramas produced by the old Daly co. is more witty or amusing than this. Certainly the Frawley co. play it as well as any aggregation that could be gathered especially for that performance. Their versatility is really remarkable. Blanche Bates as Eliza Jaraway is natural, sincere, lovable, and winning, and in the third act she and Gladys Wallis, as Paney her sister, do a clever bit of comedy work which wins much applause. Frank Worthing as Cousin Ned renewed his former success in this part. Harry Corson Clarke played his old part of Jeremiah Jaraway in his usual humorous style. Francis Carley as O'Donnell Don had an opportunity to display his ability in a character role. I had not thought that character work was his forte, but he was very funny and did excellent work. Madge Carr Cook, Phoenix McAllister, William Lewers, Wilson Eno, and Miss Lorena, the latter a new but not altogether successful addition to the co., help to make up a thoroughly delightful performance. 35-5 Held by

The Heart of Maryland at the Baldwin continues to do a phenomenal business, and that is sufficient commentary upon the remarkable success which it has made in this town. There is nothing more to be said about it. It has caught on with a vengeance and for keeps.

There has been a large increase in attendance at the Alcazar since the withdrawal of Francis Powers' Turkish play, the well-known comedy Jane having been the attraction August 20-21. Selene Johnson gives a very good interpretation of the title-role. George Trader as Charley Shackleton again shows his ability for light comedy work, and is received with much favor by the audience. Mrs. F. M. Bates as Mrs. Chadwick does the best bit that either has done during the season. Mertens, the baritone, and Eddie Stewart are excellent in their roles. As usual, the orchestra and chorus, under the careful supervision of Gustav Hinrichs, contributed largely to the success of the performance. 35-5 La Gioconda will alternate with Aida, while the latter opera has been revived by special request.

The Hungarian Boy's Orchestra has been the principal attraction at the Orpheum August 22-23. Their reception on their first appearance far exceeded the expectations of the management. Their repertoire seems to be unlimited, and they hold the audience for a full half hour, and win storms of applause nightly. John C. Fox, late of the famous comedy team of Conroy and Fox, heads this week's bill in a humorous skit with Katherine Fleming. Hinrichs was one of the best bits that either has done during the season. Mertens, the baritone, and Eddie Stewart are excellent in their roles. As usual, the orchestra and chorus, under the careful supervision of Gustav Hinrichs, contributed largely to the success of the performance. 35-5 The Fire Patrol.

Manager Friedlander of the Columbia Theatre syndicate, returned from New York during the week. He secured the pick of the best theatrical attractions, and it is certain that his theatre will do a large business with the plays he has booked. Mr. Friedlander is in excellent health, reports having had an excellent time in the metropolis, and is well pleased with the success of his trip.

Fred Bolasco has purchased the interest of Harry La

SEPT 11, 1897.

## THE NEW YORK DRAMATIC MIRROR.

### BROOKLYN.

SATURDAY, September 4.

For twelve weeks has this department of THE MIRROR been omitted, the writer having been unrepresented in its columns since the issue of June 8. That the interim has been pleasantly spent by him is evidenced by this clipping from The *Inquirer and Mirror*, of Nantucket, to which place he journeyed after an agreeable stay in both Saratoga and the Catskill Mountains during the early part of the Summer.

"No one of our regular Summer colony leaves here each year better pleased with his sojourn at Nantucket, and more thoroughly on rapport with the varied charms of our island, than does Schenck Cooper, of New York, who departs for home August 31. Mr. Cooper is a lineal descendant of the great Kenian Coffin and a member of our local Historical Society, and now, upon the conclusion of his tenth visit among us, may be safely classed, as to all intents, a Nantucketer."

During the past season all reference to the countless rumors that were given forth one day, to be denied the next, concerning the reported changes of direction and policy at several of the local houses, were intentionally omitted. The one which had the most probability—namely, the displacement of the Amphion as a first-class house and the transfer of its attractions to the Gayety, though one time positively decided upon, was reconsidered when the first-mentioned establishment passed under the control of Messrs. Hyde and Behman. These gentlemen, who now have the Park also in their possession, will, by October 1, be giving seventy-three performances each week under their own management in this section of Greater New York. Two audiences will assemble daily at their theatre on Adams Street, as well as at the Park, Star, and Empire. Tri-weekly matinees in the Gayety, combined with the usual Wednesday and Saturday afternoon representations at the Amphion and Grand Opera House, make up the gross figure mentioned, which, multiplied by the conservative amount of \$300 for the average receipts, show the handsome total of about \$22,000 that these shrewd and experienced managers may count upon during at least thirty weeks of the present theatrical year.

The Star, which was the last to ring down its curtain for the season of 1896-97, was again the first to begin that of 1897-98. It set the ball rolling on Monday, August 16, with Rose Sydell's London Belles. They made place the next week for Edwin F. Rush's Bon Ton Burlesquers, who in turn gave way to Jerome's Black Crook Extravaganza Troupe. Manager Bissell remains resident representative as of yore. May Howard and her co. are the next under-line.

The second place to fall in line was the Unique, on Grand Street, which, on Saturday, August 21, brought to view the French Folly Burlesquers. Manager F. B. Carr has been liberal in the expenditure of money upon this place since its closing, and everything about it is spick and span. The Oriental Burlesquers have put in time there the current week. George M. Hale, who last season presided over Mr. Carr's treasury at the Third Avenue, across the river, now dispenses the pasteboards at this place.

The reopening of the Gayety occurred Saturday, August 23. As Manager Bennett Wilson continues with his old corps of assistants, every patron is sure to meet with due courtesy and attention. The familiar spectacle, 1492, now under the management of P. J. Kennedy, has served to fill the house nightly. It is well presented, both in scenic form, cast, and specialties. The role of Isabella is now assumed by Stuart, who is known as The Male Patti. Under the Polar Star is on exhibit here next week.

The American Theatre was open on August 28, a single performance of The Cotton King being given, to put the play into proper shape for its engagement at the Bowdoin Square in Boston the current week. No announcements are made as to the immediate future of the American.

The Grand Opera House opened the last Monday in August with Under the Polar Star, which has a new scenic outfit with competent cast, and promises to give satisfaction on the popular price circuit. Manager Frank Kihlholz has put in ten solid weeks of recreation at St. James, Long Island, and is looking in the best of form. He looks for a repetition of last year's large business. Northern Lights are to twinkle here for Labor Day week.

The Park Theatre has opened more than auspiciously under its new policy, inaugurated here by Hyde and Behman, of combined vaudeville and legitimate drama at prices not exceeding 50 cents. The opening bill on Monday, August 31, began with Allen and Delmain in a comedy sketch, Home, Sweet Home. A. L. Steele followed in double corner playing. George Felix and John L. Cain, in their familiar turn of Watch the Board, never scored heavier or got more tumultuous recalls. Fannie Mora warbled these new songs of the day, after which Rosedale was seen at the hands of the newly organized stock co., which partakes of a decidedly local flavor, being recruited with William Barry, William Davidge and his wife, the erstwhile jolly Maggie Harold; all three long-time residents on this side of the river. Henrietta Crossman is the leading woman, and the co. as a whole gives evidence of careful selection. The play was neatly mounted throughout, the two notable scenes of the Gypsy Dell and the Lancers' Ball, being given with a prodigality of outlay that is not often exceeded in a \$2 house. The curtain has risen twice a day since Monday to sold-out ticket racks. Manager Nick Norton is in personal direction, and a daughter of James Hyde presides at the principal box-office. Miss Hyde, who, until the present, was a novice in this line of the business, is a bright, energetic little lady, and has already quite well mastered her complex duties. For the ensuing week The Ensign will be acted, preceded by the specialties of Stanley and Scammon, Emma Carus, and the Two Judges.

The Empire, in "the burgh," started on August 31 with Edwin Rush's Bon Tonners, last week seen at the Star. Manager Barnes has renovated his pretty little house, and it presents a very neat appearance. The City sports are scheduled here for September 4.

Bustle and the din of preparation have been the order of the week at the Bijou, where the spectacle of Sinfiedl has been in daily rehearsal. The season of both this organization and Manager Harry C. Kennedy's popular establishment begins this Saturday night.

The Dean of the Guild, Colonel William E. Sinn, has been back to town for some days. He has passed a quiet and restful Summer at Belmar, N. J. The Montauk is so comparatively new and perfect in every particular that but little was to be done to make it faultless. Labor Day witnesses the opening of its third season and the twenty-third consecutive one of the esteemed Colonel's management in Brooklyn. The Mysterious Mr. Bugle from the Lyceum is the initial bill, to be followed on September 13 with Deeman Thompson and The Old Home.

The Bostonians introduce their latest success, The Serenade, for a local hearing at the Columbia during the coming week. The announcements concerning the place are modelled upon somewhat peculiar lines. Instead of enlarging upon the tunefulness of Victor Herbert's delightful music, the bright libretto of Harry B. Smith, and its very positive hit at the Knickerbocker last Spring, one would presume that the main reliance of a successful season here was based upon the fact of a new floor that had been laid recently in the entrance lobby. That is about the only item that seems to have been put forward for the consideration of the local scribes.

Hyde and Behman's home establishment on Adams Street begins its twenty-second season on Labor Day. The policy of last year will be adhered to—the offering of a choice selection of the best specialties, headed by some top-liner of exceptional strength. For the first week Edward Harrigan, as Sergeant Hickey, will fill that niche. He will later make place for Maurice Barrymore as A Man of the World.

The same stars and plays that are divided between the Montauk and Columbia will, for the most part, when seen in the Eastern District, be found upon the stage of the Amphion. The opening date of that house is not yet definitely fixed, and may possibly be deferred almost until the beginning of October.

Of the sixteen places of amusement located on this side of the Bridge, Labor Day week will find ten at least in full swing.

SCHENCK COOPER.

### MINNEAPOLIS.

Metropolitan Opera House and Bijou both dark week of August 29.

The Mario Bell Opera co. closed its successful engagement at the Lake Harriet Pavilion with a sacred concert 29. This organization has made a

host of friends during its stay here, and a return engagement next Summer will probably result. The sympathy of the many friends of Manager L. N. Scott, of the Metropolitan Opera House, is extended to him in the loss of his estimable wife. Many letters and telegrams of condolence have reached him from friends in the profession in all sections of the country.

F. C. CAMPBELL.

### DETROIT.

There has been a vacancy in the comic opera field since Thomas Q. Seabrooke abandoned it a couple of years ago, which it was impossible to fill until he himself returned to his legitimate work. This pleasant event took place at the Detroit Opera House August 31, and a right hearty welcome back was given him. The occasion was a special one in another way also, as a new comic opera was introduced to the public. The title of it is *Papa Gon Gon*, and the book is a free adaptation of a French work called *The Goose Girl*. The book of the piece is by J. Cheever Goodwin, and the music by William Furst. The theatre was packed on the opening evening with a representative audience, and one of the boxes, all of which were filled, was occupied by Manager Whitney and the authors of the work, who were eager to see how the new opera was going to be accepted by the audience. It is usually the first act in anything new which is the most apt to drag in the first presentation, if any of it does, but in *Papa Gon Gon* the reverse was the case. In the first act everything worked like a charm, and everybody with vim, and the performance evoked from the audience numerous calls for encores, which were generously responded to. At the close of the finale of this act—which by the way is one of the most charming things in the piece, introducing as it does a bewitching waltz movement—the success of the piece as far as that audience went was assured. Repeated calls were made for Seabrooke, who finally appeared before the curtain, and in a few pleasant words expressed his thanks for the reception accorded the opera. The second and third acts did not go so smoothly, and the unfamiliar footing on which some of the members of the co. stood with their lines was painfully apparent many times. Seabrooke himself was the worst in this respect, and he had to fall back on his nimble wit to fill several gaps which his memory of the authors' lines left blank. But all these things are but temporary drawbacks, which will of course disappear after a few performances of the piece. The opera is the thing, and the question is, will it stand or will it fall by the wayside. The dramatic critics have reviewed it extensively, and unanimously predict success for it. It certainly has many points to warrant such a conjecture. The music, though of a light order, is pleasing in its melodies, and a few of these are decidedly catchy. The chorus is not large, but good. All of the costumes are pretty, and the stage settings could scarcely be improved upon. There is a good deal of dialogue in the piece, and it contains many bright lines, but the pruning knife could be used here to very good effect. In the first place, it is a little too long, and in the second place, it always mars the artistic completeness of a comic opera when resort is made to the slang phrases of the day or to local happenings to raise a laugh. There was too much of this done Tuesday evening, and it was entirely unnecessary, as the lines were bright and witty enough, and the whole thing would have been better without the "cheap" fun. The story that the opera tells of the desperate straits into which the old cinder maker, *Papa Gon Gon* (Seabrooke), finds himself is ludicrously funny. He is always grasping after the millions which are always in sight but seemingly impossible to lay hands on. *Papa Gon Gon* is an unprincipled old fellow without a particle of truth, honor or integrity about him, but the Seabrooke genius makes the character an original creation, and we were guilty of laughing at him and with him every time he appeared in sight. 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## THE NEW YORK DRAMATIC MIRROR.

SEPT. 11, 1897.

of the Metropolitan Opera House, were James Roberts, Mr. E. H. Schuster, W. E. Egan, Samuel Neuman, H. H. Purhagen, and James Sander.

Mrs. Scott—Elizabeth Murphy was a native of Peabody, Ind. She came to St. Paul when very young, and at her death was forty-seven years of age.

Mr. L. N. Scott desires, through the columns of *THE MIRROR*, to express his heartfelt gratitude to the many friends in the profession who have written and wired him their sympathy in his present bereavement, and sincerely appreciates the kind interest manifested by the friends of Mrs. Scott and himself.

GEORGE H. COLGRAVE.

## CORRESPONDENCE

## ALABAMA.

**MOBILE.**—THEATRE (J. Tannenbaum, manager): Season opened August 27 with Sidney R. Ellis' *Bonnie Scotland*, presented by a capable co. in a satisfactory manner. Attendance fair. Darkest Russia to come on 28. The play is well mounted and pleased a good house. On the Bowery 4.

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): Woodward Warren co. to open season 10. **MONTGOMERY THEATRE** (S. E. Hirscher and Brother, managers): James B. Mackie in Little Jack Horner opened season at this house to a fair and appreciative audience August 27. On the Bowery 3. **IRVING.**: Manager McDonald has returned from the East and has booked a great many strong companies.

**ANNISTON.**—NOBLE STREET THEATRE (Frank Connally, manager): Will open 14 with Peters and Green in *Nancy Banks*. The outlook is bright for a good season at this house, which will have new scenery and new orchestra. The management has booked only good cos.

## ARIZONA.

**PHOENIX.**—OPERA HOUSE (Dr. G. H. Keefer, manager): Dark. **PHOENIX PARK THEATRE** (Arthur Gruber, manager): A. Y. Pearson Stock co. in *Outlaw King* August 22, 23, 24 to good business. Same co. in *Nugget Nell* 30, 1-5. **ITEMS.**: The play *An Irish Hero*, announced in a recent report for production August 27, was written here in Phoenix by J. Rush Bronson, who intended to call it *An Irish Hero*, but learning that *Myrtle Ferns* was sometimes pirated under that name he changed title, and the play was produced under the name of *A True Irish Gentleman*. About August 25 Mr. Gruber and Mr. Pearson each received a letter from Joseph D. Clifton demanding royalty for his play *Myrtle Ferns* without a programme and upon no evidence whatever, except the mistake in the name given in *THE MIRROR*. The play, *A True Irish Gentleman*, is the exclusive property of Mr. Bronson, written by him for the Pearson Summer stock co., and papers have been sent to Washington for copyright. A. Y. Pearson stock co. will open their regular season at Albuquerque, N. M., about 20.

**WILLIAMS.**—OPERA HOUSE (E. H. Simpson, manager): Coconino Stock co. Fred B. Mosey, late of the Park Theatre, Phoenix, leading man, in *Old Virginia* August 25. Tony the Convict 26; fair business and good satisfaction. Widow Goldstein November 14.

## ARKANSAS.

**JONESBORO.**—MALONE THEATRE (W. T. Malone, manager): Will open 17 with Richards and Prince's Georgia Minstrels. **ITEMS.**: During the summer the house has been redecorated and otherwise greatly improved.

## CALIFORNIA.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): Heart of Maryland 12. **BURBANK THEATRE** (A. V. Pearson, manager): A realistic scenic production of Leslie Carter's *Tornado* proved a good drawing card August 22-23. **A Bowery Girl** 20. **ITEMS.**: W. W. Conant, who for the past eight years has been the popular and efficient treasurer of the Los Angeles Theatre, has severed his connection with the house and will shortly go East to continue in the theatrical business. Mr. Conant will be greatly missed by his many personal friends and the theatre-going public especially. C. M. Wood, for many years well-known and liked in theatrical circles here, will be the treasurer, and Len Beyhemeyer has been appointed assistant treasurer.

**OAKLAND.**—MACDONOUGH THEATRE (Friedlander, Gottsch and Co., lessees): John Drew in *Rosemary* August 22, 23 to a large and fashionable audience; performance excellent. Alcazar Stock co. in *The Blue Bonnet* 20, 21. **Twelve Temptations** 3, 4. Sam T. Shaw Dramatic co. 23-25. **OAKLAND THEATRE** (Dan Vernon, manager): Walter Hodges Stock co. presented *On to Klondyke* August 20-21; the play is by a local writer and proved quite successful. Some of the best cos. seen at this season. Some cos. supported by Will H. Bratt and Bosus Evans in *David Garrick* August 27-3.

**WOODLAND.**—OPERA HOUSE (A. M. Elston, manager): Eleford's co. August 20-24 presenting *The Lost Paradise*, *The Runaway Wife*, *Kidnapped*, *The Stowaway*, *Mr. Barnes* of New York, *Miss Partington* and *Humpy Dumpty*.

**STOCKTON.**—YOSEMITE THEATRE (C. Hall, manager): John Drew presented *Rosemary* August 25 to packed house with curtain calls after every act. *Twelve Temptations* 2. Spickett's Comedy co. 13-18. Bates Stock co. week 23-25. *The Heart of Maryland* 23. Sam T. Shaw 27-October 2. **AVON THEATRE** (George Simpson, manager): Dark.

## COLORADO.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, manager): John Drew in *Rosemary* 4; opening season at this house. **TEMPLE THEATRE** (C. W. Haskell, manager): Faust Comedy and Musical co. 9-11.

**ASPEN.**—WHEELER OPERA HOUSE (J. J. Ryan, manager): Dark. **Veriscope** 20, 21. **TIVOLI THEATRE** (E. C. Rice, manager): Kempston Comedy Company August 23-29 at popular prices. Fair show to S. R. 4.

**GRIPPLE CREEK.**—GRAND OPERA HOUSE (M. B. Goldstein, manager): Arnolds Triple Alliance co. 6-11. **Veriscope** of Corbett and Fitzsimmons fight 13-18.

**LEADVILLE.**—WESTON OPERA HOUSE (Mrs. L. Weston, manager): Lady Minstrels, local, August 31.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): Kempston Comedy Co. 6-11.

## CONNECTICUT.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, manager): The Captain of the Nonsuch August 27, introducing William Bonelli and Ross Stahl in leading roles, drew good-sized audiences considering the early season and warm weather; the lines of the farce are bright and the complications most amusing. George Richards and Eugene Canfield presented their new play, *My Boys*, 30, 31 to well pleased audiences that applauded frequently; a carefully selected co. assisted the principals in their mirth making. Robert Mantell, always popular here, presented his new play, *A Secret War* at matinee and evening 1, and both star and play were enthusiastically received by representative audiences; the story is of love, adventure, and chivalry during the reign of the Duke of Orleans, and affords excellent opportunity for Mr. Mantell, as Louis de Beaumont, to give force to his graceful and earnest acting. Charlotte Behrens and a co. far above the average are in support; the costumes and scenery are both handsome and appropriate. Andrew Mack 24 in a new play by Ramsey Morris, entitled *An Irish Gentleman*, which was given its first presentation on any stage and met with instantaneous success; Mr. Mack has embellished his part with several new and taking songs which he most appropriately introduces and sings with pathos and fine voice; the play deals with life in Ireland and depicts from the stereotyped Irish plays in both plot and situations; it ran smoothly, had beautiful scenery and won much applause from the large audiences. Sowing the Wind 7. Lillian Lewis 10, 11. A Paris Doll 14. Twin Saints 15. Bostonians 16. Wandering Minstrel 17. Primrose and West 20. **HARTFORD OPERA HOUSE** (Jennings and Graves, managers): McGinty the Sport, featuring Joe Flynn, who became famous as the author of "Down Went McGinty," amused good-sized audiences 27, 28. A

number of specialities, all laughable but more or less boisterous, were introduced. Blaney's Electrician, with effective scenery and mechanical effects, repeated its success of last season 20, 21 playing to capacity of house at each performance. Bartley Campbell's White Slave 1, 2 was closely followed by large and appreciative audiences. **ITEMS.**: *The Australian* of Melbourne, in its issue of July 10, contains a portrait of Frank Lawton, the Hartford comedian and whistler, who has met with great success in the Antipodes. Ramsey Morris, the author of Andrew Mack's new play, and Rich and Harris, under whose management he will star, were present at the opening performance at Parsons. Joe Kenney has left town to act as press representative of *The Girl from Paris*. There should be some redress from the vexatious policy of traveling cos. cancelling their dates with provincial managers at will and short notice, leaving them with dark houses too late to fill in with other and better attractions that would have taken the date gladly. This happens frequently, and results in serious financial loss to the management so hampered. Next Summer, for the early season, Moses, Joe Kenney and Harry Stangle will occupy Parsons' Theatre with a stock co. composed of high grade people.

A. DUMONT.

**BRIDGEPORT.**—PARK CITY THEATRE (W. L. Bowland, manager): Shore Acres opened the season August 28 to big house. Archie Boyd was especially clever. Never Again 31 showed the effects of a hot night, but satisfied a fair house. Flo Irwin in *The Widow Jones* Sept. 1 to a good house. Ade Lewis and Edward S. Ables were foremost in a capable cast. Under genial Mort Hanley's management Robert Mantell presented by Secret Warrant 2 to a well satisfied house and unanimous applause. The Cotton King 6. Shanty Town 7, 8. Andrew Mack 9. The Twin Saints 14. *The Girl from Paris* 16. *Rhea* 18. **SMITH'S AUDITORIUM** (Edward C. Smith, manager): Little Trixie by May Smith Robbie and an unusually clever supporting co. played to five big houses August 20-21. Edwin Gordon Lawrence opened 2 in *For Her Sake* for three days. Cora Van Tassel is announced for 4-11, and for the week 13-18 another monster vaudeville programme is promised, headed by that old funmaker, George Thatcher. **ITEMS.**: Mr. and Mrs. Herold and Mr. and Mrs. H. C. Miner (Annie O'Neill) occupied boxes at the opening of the Park City Theatre 26 and freely applauded the good work of Mr. Boyd and the co. **THE MAYOR** and President of the Board of Aldermen also watched the play from another box. Purchaser Frank Miller, of the Park City Theatre, has brought action to secure delivery to him of a clear title to the property. The suit, however, will in no wise affect the conducting of the theatre under Manager Bowland. Professor John Lynch has been secured to conduct the Park City Theatre orchestra, the remainder of the members being of the Fourth Regiment. C. N. G. Band. Manager Bowland has appointed W. J. Cleary treasurer, and S. B. Rowland assistant treasurer.

**HERDING.**—OPERA HOUSE (A. Delavan, manager): Shore Acres August 31 to S. R. O.; performance excellent. Flo Irwin in *The Widow Jones* 2; business good. Gus Hill's Novelties 8. Chauncey Olcott 9.

**WINSTED.**—OPERA HOUSE (J. E. Spanning, manager): Braden Comedy on August 28 to poor business; performances not up to the standard; William Bonelli, Ross Stahl, and a good co. presented *The Captain of the Nonsuch* to a small but pleased house 30. Little Trixie 3.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, manager): William Bonelli in *The Captain of the Nonsuch* played to a small audience August 24. The farce has some bright lines and situations which were well brought out. Richards and Canfield in *My Boys* had a good-sized house 28. The stars struggled hard to make something of poor parts. James O'Neill opened his season 31 with a revival of *The Dead Heart*. The house was crowded, and enthusiastic curtain-calls were the order of the evening. Mr. O'Neill has surrounded himself this season with an admirable co., and the play was staged in an elaborate manner. **Never Again** 2. **Shore Acres** 3. **ITEMS.**: A large delegation of Elks from New London, where Mr. O'Neill spends his Summers, attended the performance of *The Dead Heart* and afterward tendered the actor and a few of his co. a supper. A magnificent basket of flowers was also presented to Mr. O'Neill by members of the order.

**SEVOUR.**—NEW OPERA HOUSE (J. L. Unger, manager): Owen Farre Stock co. August 27, 28 in *Fate and Bip Van Winkle*; excellent performance. Frank Jones in *A Yankee Drummer* 1.

**DERBY.**—STERLING OPERA HOUSE (L. M. Hoyt, manager): Veriscope to fair-sized audiences August 26, 27. Flo Irwin in *The Widow Jones* 28 to good house; performance first-class.

**ANSONIA.**—OPERA HOUSE (J. L. Unger, manager): Fitz and Webster in *A Breezy Time* August 28 to capacity of the house; show bright and up to date. Frank Jones in *The Yankee Drummer* 21. The Cotton King 17.

**BRISTOL.**—OPERA HOUSE (C. F. Michaels, manager): Daniel Sully in *The Corner Grocery* August 28 gave satisfaction to a good house. The singing of Francis Tewsbury made a big hit.

**NEW BRITAIN.**—BUNSWIN LYCEUM (Gilbert and Lynch, managers): The personnel of the above house is the same this season as last, and all indications point to a prosperous and successful season. Shore Acres opened the season August 30 to a big house, and giving entire satisfaction. Another big house greeted the Electrician 1. Flo Irwin 3-2.

**SEVERIN.**—AUDITORIUM: W. S. Hart, August 30-1 in *The Man with the Iron Mask*, *Lady of Lyons*, and *Camille*; excellent performances to pleased audiences.

**ENGLEWOOD.**—The Malone Theatre has not yet opened, although negotiations are under way for a lease of the house.

**BLOOMINGTON.**—NEW GRAND (J. T. Henderson, manager): The Pulse of New York August 28 to good business and gave satisfaction.

**PEDRIA.**—GRAND OPERA HOUSE (Chamberlain, Burdett and Co.): Veriscope closed August 25 to three nights of very good business. The Wilbur Co. in repertoire 6-11; Old Money Bags 13. **THE AUDITORIUM** (A. E. Waterman, lessee and manager): D. B. Lewis' Uncle Josh Sprucey August 21 to good business; co. better than ever. Cherry Sisters 24. Drew comedians, vaudeville, 6-11.

**MOLINE.**—AUDITORIUM: W. S. Hart, August 30-1 in *The Man with the Iron Mask*, *Lady of Lyons*, and *Camille*; excellent performances to pleased audiences.

**INDIANAPOLIS.**—THEATRE (E. T. Heverin, manager): The house is nearly ready for the opening, which will occur about 16. Manager Heverin, however, has not fully decided on the attraction.

**ITEMS.**: The Phoenix Hill Roof Garden closed August 29 after a successful season. An effort is being made to establish a similar place of amusement on the Silver Hills, in this city, for next season. It is to be under the management of A. C. Arthur, to whose excellent managerial abilities is solely due the success of Phoenix Hill Roof Garden—Lucy M. Lehman, of this city, was selected as principal soloist at a musical club festival held 28 at the Auditorium, Louisville. Her work called forth unstinted praise of both press and public. The Black Diamond Quartette, with Richard and Pringle's Minstrels, is composed of local boys, whose friends are making things agreeable for them during their Louisville engagement. George N. Irish, agent of Heart of Chicago co., paid us a flying visit August 30. He predicts great things for this season.

W. L. GROVE.

**FRANKFORT.**—COLUMBIA THEATRE (G. Y. Fowler, manager): Rentrōw's Jolly Pathfinders August 25-26 to crowded houses and highly pleased audiences. Morgan-McGinty co. 20-25. Heart of Chicago 29.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): The Quadroon Opera co. booked for 23-28 (fair week) failed to materialize; houses dark in consequence. **ITEMS.**: The Opera House has new scenery and drop-curtain. The stage hands have joined the union and elected James Borst, the city hill poster, president.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Frank E. Davison 4. Holden Brothers 20-25.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Matinee Girl 2. Tornado 16. Gorham Brothers in Mr. Beane from Boston 17. In Gay Paris 22.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Baldwin-McClellan co. opened season August 26 in *All the Comforts of Home* to large audience. They remain the entire week.

**KOKOMO.**—OPERA HOUSE (H. E. Henderson, manager): Season will open 3 with Monroe and Hart in *Gasoline* 2. **ITEMS.**: The Phoenix Minstrels 4.

**EVANSVILLE.**—GRAND (King Cobia, manager): This theatre has been leased to Mr. Cobia, who has heretofore managed it in a kind of "proviso" way, and who promises some innovations. Season will open with *A Milk White Flag* August 31. Al. G. Field's Minstrels 9. **PROFESSOR'S** (T. J. Graves, manager): Georigian Minstrels will open season 5. McFee's Matrimonial Bureau having canceled.

**UNION CITY.**—UNION GRAND THEATRE (R. B. Turpin, manager): Ed F. Davis' Minstrels 2.

**MIDDLETON.**—ELLIOTT OPERA HOUSE (James Van Matre, manager): Season opened August 26 with Monroe and Hart in *The Gay Matinee Girl* to a packed house; every one well pleased.

**ELKHORN.**—BUCKLEY OPERA HOUSE (David Carpenter, manager): Season opened August 26 with Monroe and Hart to a large and well pleased house.

**ATHENS.**—OPERA HOUSE (H. J. Rowe, lessee and manager): Everything is in readiness for the formal opening of the house 15, the opening attraction being Charles H. Vale's Devil's Auction, to be followed by Bancroft 20. **ITEMS.**: Manager Rowe will as

sume control of the *Daily Banner* as lessee. L. W. Sparks will be treasurer of the Opera House this season.

**SAVANNAH.**—SAVANNAH THEATRE (David Weis, manager): Sidney R. Ellis co. August 23, 24 with matinee in *Bonnie Scotland* and *Darkest Russia*; both pieces were handsomely staged and interpreted by a fairly good co. Owing to the thermometer being in the nineties the audiences were not large. *The Nancy Banks* 20, 21. Bancroft 23, 1924. Davis and Keogh's co. in *On the Bowery* was presented for the first time here August 30 and met with a favorable reception from a topheavy house; Frank Bush, Edward Shapley, William Mitchell, Ed Christie, Chuck Conners, and Nellie Lindroth are the life of the piece, and were heartily applauded by the good natured audience. Al. G. Field's Minstrels 29, 30.

**ATLANTIC.**—GLOVER'S OPERA HOUSE (George H. Davis, proprietor): James B. Mackie in *LITTLE JACK HORNER* opened season August 26 to fair and delighted audience.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (J. A. Pinney, manager): Cy Perkins 18. **ITEM.**: Idaho State Fair 10-12.

**WALLACE.**—OPERA HOUSE (Richard Dixon, manager): The Buchanan Comedy co. closed August 24 after playing nine days to good business. **ITEM.**: *MASONIC TEMPLE* (H. C. Hayward, manager): *The First Born* 20, 21 canceled; they also canceled in several cities in Idaho and Washington, and returned to San Francisco, leaving their advance agent in the church.

**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Season opened August 26 with the Sunshine of Paradise Alley to S. R. O. Co. one of the best ever seen here. Fitz and Webster 8.

**BELFAST.**—OPERA HOUSE (P. E. Cottrell, manager): John L. Sullivan co. to fair business 1. Gorton's Minstrels 8. A Breezy Time 9, 10.

**BANGOR.**—OPERA HOUSE (P. A. Owen, manager): Mora-Williams co. August 25-26 pleased good audiences with The Pilot's Daughter. Once Upon a Time, The Fire Fly, and That Girl Jerry; specialties good. The Romance of Coon Hollow 26-1 to fair business; co. gave a good rendition of the play. Nellie McHenry 16. James O'Neill 17, 18.—THE NORMESHEGA (H. C. Bean, manager): Gerrity Metropolitan Comedy and Vanderville co. 20-4 to fair business.

**BEDFORD.**—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Season opened August 25 with The Sunshine of Paradise Alley to a large and highly pleased audience. John L. Sullivan 7. Primrose and West 8. Nellie McHenry 11.—ITEM: Warren Conlan will open his season here 30.

#### MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Pay Brothers and Hosford managers): Season will open 6 with Richards and Canfield in My Boys. Brothers Byrne 7, 8. Grismer and Davies in Way Down East 9. John L. Sullivan 10. Primrose and West 11.—MUSIC HALL (W. H. Boddy, manager): Edwin Gordon Lawrence in For Her Sake August 26-28 and matinee to light houses; evidently Mr. Lawrence is taking his dramatic school for an airing. Dark 30-4. Peck's Bad Boy 6-8. May Smith Robbins in Little Dixie 9-11.—ITEMS: The local friends of Daniel Mack are interested to hear of his engagement with Under the Red Robe.—There is a local story that John B. Swift, of this city, is about to build a theatre in Brockton.—Potching Brothers Novelty co. is the entertainment at Lakeview Park 30-4.—The Reed Birds are at Glen Forest 24.—Pay Brothers and Hosford have just completed a wagon to use in connection with their Portland bill posting business. It is a fine example of the carriage makers' skill.

#### ORINERY A. COURT.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Primrose and West's Minstrels August 26 had a large house and gave a good, clean performance. Blind Tom, the pianist, was the attraction 27, 28 and interested small audiences; he had not appeared here in thirty years. The Widow Jones 9. Shore Acres 11. Watty's Opera co. 13-18.—RICH'S THEATRE (Jack Beck, manager): Rice and Barton's Comedians opened season 31 with a three-night engagement and pleased good audiences. Edwin Gordon Lawrence in For Her Sake 30-1 had small houses. London Gaiety Girls 4-8. The Private Secretary 9-11. Rose Hill's English Folly co. 13-15.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): Henshaw and Ten Broeck in Dodge's Trip to New York August 27; small audience; co. fair. Joseph Greene 20-4; good sized audiences; co. good.—ITEM: C. L. Heath, late of the Grand Opera House, Boston, joined Joseph Greene's co. 31 as Treasurer.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): Richards and Canfield in My Boys opened the house for the season 1 to fair business; co. good; entertainment very pleasing; the new orchestra gave excellent satisfaction.—GEN. OPERA HOUSE (A. B. Furrows, manager): This house is to be reopened for the season under the management of Mr. Furrows, who for the past twelve years has been connected with the Opera House. It is proposed to make it a popular price vaudeville house.

**PITTSBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Season was successfully opened August 31 when a large audience greeted Henshaw and Ten Broeck in Dodge's Trip to New York; during the performance Taylor Williams rendered "A Temperance Pledge From Mother," a song written by C. J. Quinlan, of this city; this song will probably meet with some success, as it is decidedly meritorious. Pudd'nhead Wilson 9.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): 8 Bells 4-6. Andrew Mack in An Irish Gentleman 7. Joseph Grismer and Phoebe Davies in Way Down East 10, 11. Francis Wilson 13.—NEW LAWRENCE THEATRE (Charles J. Gorman, manager): Black Patti's Troubadours gave pleasing performances to good business August 26-28. The engagement of the Eddie Coggswell co. for week of August 29 was canceled. Margaret May in A Divorce 6-8. Dan Sully's Corner Grocery 9-11.—GLEN FOREST: Gorman's Ideal Minstrels drew well 26-28. The Reed Birds Sept. 24.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Coverly, managers): Henshaw and Ten Broeck in Dodge's Trip to New York August 27 to S. R. O.; they met with an enthusiastic reception, and their play deserved all the praise that it received. Coon Hollow 7.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Primrose and West's Minstrels August 27 to crowded houses. The Sunshine of Paradise Alley 28 gave a good performance to good house. Straight from the Heart 1, 2 to top-heavy houses. A Boy Wanted 4. Way Down East 6.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Father Matthew Society held a very successful fair week ending 4 at this house. San Francisco Minstrels 6. Lillian Lewis in For Liberty and Love 7.—WILSON OPERA HOUSE (Hanson and Purcell, managers): Season opened with Williams Comedians 6 with prospect of good business for the week. The house will play specialty and burlesque cos. Considerable has been done in the way of improvement.—BIJOU THEATRE (J. Buckley, manager): The International Comiques opened this place of amusement 6.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Henshaw and Ten Broeck opened their season here in Dodge's Trip to New York to fair house August 28; the fare is a reconstructed version of their old play The Nabobs; performance very good. Primrose and West's Minstrels gave a very satisfactory entertainment to small house 28. Thomas E. Shaw in The Man o' Wars opened his season to a large and well pleased audience 30; he is supported by a good co. and his plays are well staged and costumed. Sawtelle co. 29-35.—ITEM: The Park Theatre, which has been closed two seasons will open under the management of John B. Swift as a continuous vaudeville house about the first of October.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Phoebe Davies and Joseph R. Grismer in Way Down East will open season 4. Brady's veriscope of the Corbett-Fitzsimmons fight 11 (date changed from 9).—ITEM: The Albion Quartette and Germania Orchestra will assist in the centennial exercises of Montgomery Lodge of Masons at Music Hall 16.

**WALTHAM.**—PARK THEATRE (E. D. Davenport, manager): Carnival of Madrid (local) to fair business. Joseph Greene and Edward Rose co. in repertoire 6-11. Shore Acres 16. New Eight Bells 20. Heartstone 21.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): Richards and Canfield 1. A Boy Wanted 7. Dan Sully 10. The Heartstone 21.

**WORCESTER.**—THEATRE (James F. Rock, manager): The veriscope of the Corbett-Fitzsimmons fight to delighted and good sized audiences August 30-4. Alma Chester 6-13.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Daniel Sullivan in The Corner Grocery had good houses August 30-4. Black Patti's Troubadours 6-11.—BIJOU THEATRE (Jules E. Offner, manager): This cozy little house is giving continuous performances with especial reference to the patronage of ladies and children; business is satisfactory. George Thatcher and Ed Marbie head the bill August 30-4.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, manager): Alma Chester August 30-4 in repertoire; on, competent and plays well staged; business good. Never Again 6. A Boy Wanted 8. Lillian Lewis 9.—EMPIRE THEATRE (T. F. Murray, manager): Season will open with Dan Sully in The Corner Grocery 4-8.—ITEM: The management intend to book only standard attractions this season. The house has been put in first-class shape.

**PHILFIELD.**—ACADEMY OF MUSIC (Maurice Calahan, manager): The Captain of the Nonsuch gave a good performance August 26 to a small audience. The Prodigal Father 2. Sowing the Wind 4.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, lessors and managers): Thomas W. Keene

in Louis XI delighted a very large and enthusiastic audience August 20. The Gormans in Mr. Beans from Boston 2. Connero's Ninth Regiment Band 4.

**ANNAPOLIS.**—OPERA HOUSE (William Sims, manager): Season will open 15 with R. E. Graham in Who's Your Friend, followed by Side Tracked 21.—ITEM: A number of the best attractions are booked. The theatre has been repainted and new scenery secured. Everything looks bright for a prosperous season.

**FREDERICK.**—CITY OPERA HOUSE (P. E. Long, manager): Regular season opened August 30 with Frank B. Rhodes' Merrymakers for a week. Monday and Tuesday S. R. O.; splendid co.; special scenery. A Breezy Time 7.

**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, manager): House opened with A Breezy Time to splendid business; disappointed audience. A. Q. Scammon's Side Tracked 20.—ITEM: The absence of Fitz and Webster from A Breezy Time detracts very much from the play this season.

#### MICHIGAN.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): A Trip to Chinatown August 27; excellent co. and large audience. A Turkish Bath 6.—ITEM: Manager Bush has made a number of improvements in his nice playhouse this Summer, the greatest one being the change from gas to electric lighting.—GRAND OPERA HOUSE (F. H. Chase, proprietor): Ed F. Davis' U. T. C. co. August 23-27; business fair and performance well received. August 28 Ed F. Davis' new minstrel aggregation offers their initial performance before a large and well pleased audience.

**GRAND RAPIDS.**—GRAND (O. Stair, manager): Cummings Stock co. opened a four weeks' engagement August 20 auspiciously. The first half of the week Arabian Nights was produced, followed by Pink Dominoes for three nights; the co. includes some clever people, chief among whom are Ralph Cummings and Estelle Dale; the theatre is packed nightly.—POWERS' (O. Stair, manager): Ward and Vokes 6-11.—ITEMS: The State Fair will be held here week 6-11. Louis Delamarre, the most popular treasurer of the Grand ever had, will act in that capacity at Powers' this season. Louis is now married and his smile is, if possible, more expansive than ever.

**GRAND HAVEN.**—OPERA HOUSE (A. E. Andrews, manager): A Turkish Bath to fair houses August 28. A Bunch of Keys 11.

**CHARLOTTE.**—THOMAS OPERA HOUSE (Baugman and Shater, managers): Season will open 3 with A Turkish Bath.—ITEM: House has been thoroughly overhauled and improved.

**ST. JOSEPH.**—MARTIN'S ACADEMY OF MUSIC (J. A. Simons, manager): A Turkish Bath opened its season August 26 to a full house; performance good.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): A Turkish Bath August 23 to good business, and made a hit. A Bunch of Keys 10. Who is Who 15.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. David, manager): Season will open 2 with Ward and Vokes in The Governors. A Turkish Bath 9. Wilbur Opera co. 13-18.

**LUDINGTON.**—OPERA HOUSE (U. S. Grant, manager): The French Spy (local) August 27 to small house; fair performance. A Turkish Bath 31.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Season opened 31 with A Bunch of Keys to very good business; performance satisfactory.

**YPSILANTI.**—GRAND OPERA HOUSE (A. G. Byers, manager): Season opened August 30 with Hoyt's A Bunch of Keys to fair house. A fine list of attractions has been booked for the season.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Columbian Comedy co. closed a short week's business August 29; it is an excellent co. and deserved better percentage.—ITEM: Walter H. Edwards and family spent 30, 31 among his many friends here. Mr. Edwards has just closed a two seasons' engagement at Salt Lake City and left here for Pittsburgh, Pa., where he intends to locate.

**OWOSO.**—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): Dark. W. H. Hartington, the author-actor, in Dr. Jekyll and Mr. Hyde 6.

#### MINNESOTA.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Dan A. Stewart's veriscope of Corbett-Fitzsimmons fight August 23, 24 to fair business. Season will open 17 with Charles A. Gardner in The Man in the Moon 2-11. A Night at the Circus 13. Side Tracked 23.—ITEM: The Reed Birds to fair houses August 26-28.

**FARIBAULT.**—OPERA HOUSE (Jack Hoeffer, manager): Professor Fontana August 21-29; co. gave great satisfaction. Francis Jones in Old Madrid 9. Clay Clement 13. A Night at the Circus 15. Side Tracked 23.—ITEM: The Park Theatre, which has been closed two seasons will open under the management of John B. Swift as a continuous vaudeville house about the first of October.

**GRANADA.**—OPERA HOUSE (J. Strasliipka, manager): Santanah to fair business August 26-28. A Trip to Chinatown 31. Louis James 2.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Francis Jones in Old Madrid to good house August 30. A Night at the Circus 1.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Bjorn, manager): Heart of Chicago August 23 to large and appreciative audience. Louis James 4. Al. G. Field's Colored Minstrels 5.

**DULUTH.**—THE LYCEUM (L. N. Scott, manager): A. G. Field's Colored Minstrels August 24 to good business and well pleased audiences; James Crosby, Harry Fiddler, and Marsh Craig deserve special mention; the singing was poor. A Trip to China town 3, 4 and matinee.

**WINONA.**—OPERA HOUSE (J. Strasliipka, manager): Santanah to fair business August 26-28. A Trip to Chinatown 31. Louis James 2.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Dark. Boston Comedy co. August 30-4.

**DULUTH.**—THE LYCEUM (L. N. Scott, manager): Season opened with Willie Collier and co. fine and pleased good audiences. Owen Ferree's Stock co. headed by George W. Larsen in repertoire 20-4 to large and pleased audiences. William Jerome's Comedians in A Jay in New York 6-11.—ITEM: Theatre 11. E. T. Tooey, manager: Side Tracked 24 pleased good audiences; E. H. O'Connor was the tramp was good in the leading role, and Billy Baffers introduced a clever specialty. Veriscope of Corbett-Fitzsimmons contest 6-11.

**ELIZABETH.**—LYCEUM THEATRE (A. H. Simonds, manager): The Elroy Stock co. closed a week's engagement August 28; performances gave perfect satisfaction. Kellar 8. Patent Applied For 9. Under the Polar Star 14.—STAR THEATRE (Colonel W. M. Morton, manager): Season opened August 31 with William Bonelli and Rose Stahl in The Captain of the Nonsuch, who gave a pleasing performance to a good sized house; the entire co. act with spirit and well deserved the applause which they received; the comedy is a merry one, and the dialogue bright. The Widow Goldstein played to a fair sized house 1 and gave good satisfaction.—ITEM: On account of the widespread success of the concerts given by Drake's Military Band at the Lycum, it has been decided to continue them through September.—Manager Simonds of the Lycum, spent August 29 at Harrisburg, Pa., as the guest of Edwin Elroy, of the Elroy Stock co.—The orchestra of the Star, under the leadership of Anton Goeckner, is a pleasing feature, and receives much favorable mention.

**SYRACUSE.**—BASTABLE THEATRE (Frank D. Hennessy, manager): Hoyt's A Stranger in New York August 27, 28; an excellent performance to big business. The Girl I Left Behind Me 29, 31; performance and attendance ordinary. A Bachelor's Honeymoon 1. Bo Peep 3, 4. Twin Saints 6. Russell's Comedians 7, 8.—GRAND OPERA HOUSE (G. A. Edes, manager): Bessie Bonelli in Little Monte Cristo August 34 opened her own and the house's season to big business; performance good. A Boy Wanted 6-8. Vanity Fair 9-11.—ITEM: For some unaccountable reason, Mr. Hoyt canceled the matinee performance of A Stranger in New York August 28, and many people were disappointed.—Resident Manager John L. Kerr of the new Writing, has returned from Scranton.

**OWEGO.**—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Russel's Comedians will open season 4. A Big Heart 16.—ITEM: The Boston Idealists, John Carroll, manager, who have been rehearsing here for the past two weeks, will open their season here 6-12.

**ELMIRA.**—LYCEUM THEATRE (Wagner and Reis, managers): Edwin F. Mayo's co. opened its season 4. Pudd'nhead Wilson 7. For Fair Virginia 8. Twin Saints 10. Bo Peep 11. Tim Murphy 12.—ITEM: The Van Curier has been thoroughly renovated and many little improvements for the comfort of the patrons made during the Summer. Manager Benedict has booked nearly all the first-class attractions on the road and everything points to a very prosperous season.

**JAMESTOWN.**—CASHINO THEATRE (H. W. Corey, manager): Town Topics opened the Casino season and its own August 30; it was funny from start to finish, and a better co. never visited this city; bright jokes and new songs kept the audience in roars of laughter; very fair business. O'Hooligan's Wedding 5.

**CINCINNATI.**—CITY THEATRE (Williams and Powers, managers): A Baggage Check August 27 to packed house; audience pleased. House entirely renovated. For Fair Virginia 9.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKechnie, manager): Russel's Comedians opened season 1 and pleased a large audience with a clean and refined vaudeville entertainment. White Slave 2. Widow Bedott 12. McNaught's Visit 16.

**AMHERST.**—OPERA HOUSE (George McCloud, manager): Hoyt's A Stranger to good business August 29. Eddie Archer was a gallant hero. Holmes, Munro, Lee, Ross, Snyder, Charles P. Morton, John H. Brown, and Harry D. Bay were very satisfactory, and the other parts were equally filled. Special mention must be made of Bonnie Lottie, who made the hit of the evening by her winning ways and dancing. Sowing the Wind, with Elizabeth Holway as Rose, opened its season 1 to a good business co. well balanced, and gave a fine performance. The Girl I Left Behind Me 6. The Raya 12. Tim Murphy 14.

**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (S. Ossowski, manager): Owing to a change in dates, regular season will open 6-11 with the Wilson Comedy co.

**HUDSON.**—OPERA HOUSE: Agnes Herndon and co. in repertoire at popular prices have been appreciated by very large audiences August 20-21. O'Grady's Election 10.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): The Flints, hypnotists, and Ada St. Claire, contralto, opened a week's engagement August 20 to good business. White Slave 6. Twin Saints 19.

**PEEKSKILL.**—DEWEY OPERA HOUSE (P. S. Cunningham, manager): Sterling and Bowles' musical

members of the co. are May Nannery, late of Moroso's, San Francisco; C. Lincoln Chalmers, Mr. and Mrs. Henderson, at present with the Huntington Stock co. and Charles Edison. Emma Whiting and Lulu Sutton, of the old co., are retained. The Dazzler is booked for 2. The South Before the War, The White Slave, and other traveling combinations are also booked for September and October.—CASINO THEATRE: A Dashing Widow and Struck Gas will be presented by the Casino co. August 24-26.—ITEM: Wright Huntington has retired from the stock co. and will for a few months be a citizen of Butte. His wife joined him from Denver. August 27.

**PENN YAN.**—SHEPPARD OPER

extravaganza *Bo Peep* was given its initial performance here 1. The piece was received with enthusiasm by a large audience, and gives every promise of being a big success. The book is well written and the lyrics are bright and rhythmic. The music is of a light, catchy character, and one or two of the numbers promise to be popular. The scenery and dresses are club-like and artistic, and the production throughout is a sumptuous one. A large and well selected company interprets the play. Eleanor Eaton as Jack Biscuit deserves particular praise, and the work of Jessie Villars as Dame Durden stamps her as a comedienne of rare merit. The come-lunes, Robert Dailey, William Gould, and Harry Ladd, all score strongly, and Lottie Vincent, Georgia Stewart, Nada Alvers, and others of the cast are excellent.

**LOCKPORT.**—**HOBOK OPERA HOUSE** (Knowles and Goss, managers): Aiden Benedict in *Monte Christo* will open our season 11. Pay Train 14.

**LYONS.**—**MEMORIAL HALL** (John Mills, manager): Season opened 1 with John J. Black in *A Big Heart*; good performance to good business; specialties well received. F. C. Wyckoff, of this city, is a member of the co. *Blancy's Bagag*. Check 9. Russell's Comedians 1. Pay Train 21.

**NEW YORK.**—**OPERA HOUSE** (C. V. Du Bois, manager): *Vanity Fair* will open regular season. Prints cost \$1.00. Opera House (local) 6-7.

**ONEONTA.**—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Will open with *New York Vandevere* on 13-18.

**NEWBURGH.**—**ACADEMY OF MUSIC** (Fred M. Taylor, manager): In *Gay New York* opened its season August 25 to large and well pleased audience; performance very well handled. There were several theatrical people from New York in the audience. Donnelly and Girard, in *The Geesser*, 20, played to large and delighted house. Harry Webber's U. T. C. 6. Maud Hillman's 6-11.

**NEW YORK.**—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers): The Dazzler to the capacity of the house 1; giving satisfaction. Specialties were of high order. *Twin Saints* 7. *Sing's OPERA HOUSE* (Samuel Cox, manager): *Dark*.

**NEW YORK.**—**OPERA HOUSE** (Wagner and Reis, managers): The Dazzler 2. **ACADEMY OF MUSIC** (F. D. Leland, manager): Arnold Wolford's Stock co. in repertory 6-11.

**SARATOGA SPRINGS.**—**THEATRE SARATOGA** (Shankin Sisters, managers): The Alma Chester co. closed a week's engagement August 26 to the largest business played to here by a repertory co. in years, giving unbounded satisfaction. The plays presented were *Wife for Wife*, *An American's Victory*, *A Bowery Pearl*, *At the Picket Line*, *Escaped from the Don*, *The Danites*, *The Marble Arch* and *Among the Breakers* were given by talented young amateurs, for benefit of St. Christina's Home 20 to an overflowing house. Charles E. *Blancy's Bagag* Check was presented by a poor co. 31 to a large and disappointed audience. Hoyt's *A Contented Woman*, was presented 2 before a very large and fashionable audience; an excellent and performance first class in every respect. O'Hooligan's *Wedding* 4. *Henry Shaw* and *Ten Broek* 2. *Agnes Wallace Villa* 16. **TOWN HALL** (Leonard and Eddy, managers): The concert August 20 was much appreciated by a fair-sized audience; the singing by Harry T. Burleigh was especially pleasing. *Barley's Campbell's*, *The White Slave* 16. **ITEMS:** *The Schutzenfest*, a German singing society of New York and Brooklyn, will arrive in Saratoga 6 for a three days' stay. David Simberg, violinist, will give a recital in the Grand Union parlor 6. Frank Powell, one of Saratoga's well-known musicians, has been engaged by McMurtry and Jones as pianist for their big specialty co.

**TECONDEROGA.**—**UNION OPERA HOUSE** (F. T. Lock, manager): *Almo Hatch Electro-Photo Musical* co. August 21; good attendance and performances. *Greater New York Vandevere* on 8. *O'Hooligan's Wedding* 11. *San Francisco Minstrels* 16. *Corona Riccardo* 24.

#### NORTH CAROLINA.

**DURHAM.**—**OPERA HOUSE** (Mallory and Hackney, managers): Al. G. Field's Minstrels August 25 to large audience.

**RALEIGH.**—**ACADEMY OF MUSIC** (Crandall and Peace, managers): Al. G. Field's Minstrels opened the house August 27 to good business; the show was clean and delighted a large audience. *Widow Goldstein* 10. *Tancrof* 17. **METROPOLITAN OPERA HOUSE** (George D. Moore, manager): *Yale's Devil's Auction* 1 to fair business; audience pleased. *Sowing the Wind* 12. *Bertha Brighton* 21.

#### NORTH DAKOTA.

**FOARD.**—**OPERA HOUSE** (C. P. Walker, manager): Season was opened August 24 by Rickett's Comic Opera co. in *Falka* to very poor business, no doubt caused by the manner in which the co. was billed. Their paper was very poor and the lithographs were pictures of the Andrews Opera co., most of them being the personal lithographs of Mr. Andrews. *The Mystic Midgates*, *Lilliputian Carnival of Nations* (local) 27, 28 to fair-sized audiences. *The Heart of Chicago* 21. Regular season will open 21 with Louis James in *Spartacus*. The stage and its various adjuncts have been remodeled, and with Harry Hance in charge, is in most excellent shape. In fact, the entire house has received attention. The following will appear during the month: *Tenago's Pardner*, Al. G. Field's Colored Minstrels, *The Dazzler*, *My Friend from India*, *A Trip to Chinatown*, and *Herrmann*. **ITEMS:** Harry E. Overton, who is in advance of advertising car No 1 of the Leon Washburn's Circus, paid me a pleasant call. He says the show has been playing to a large audience in Canada. They will show here 4. *Mrs. T. A. Whitworth*, until recently of the Peoria Conservatory of Music, is here arranging for a production of the operatic cantata, *The Haymakers*, by G. F. Root. **ALSON BRUBAKER.**

**GRAND FORKS.**—**METROPOLITAN THEATRE** (E. J. Lander, manager): Rickett's Opera co. in *Falka* to poor business August 25; performance quite satisfactory. *The Heart of Chicago* drew a full house 25; scenic effects unusually good, and play well presented, but not particularly interesting. Al. G. Field's Minstrels 6. *Louis James* 10. *Tennessee's Fifer* 11. *The Dazzler* 21. *Hoyt's A Trip to Chinatown* 22.

**GRAFTON.**—**OPERA HOUSE** (W. W. Robertson, manager): The Heart of Chicago August 25 to good business; performance very satisfactory.

#### OHIO.

**DAYTON.**—**GRAND OPERA HOUSE** (Harry E. Peight, manager): Regular season will open 2 with *Friends of Yale*. **PARK THEATRE** (Harry E. Peight, manager): John W. Vogel's *Darkest America* August 25-26. The performance is complete with good singing, dancing, and clever specialties. **ITEMS:** *Darkest America* gave a most attractive parade daily during its short engagement, it having the best colored band ever heard here—George A. and Frederick C. Dickson succeed George A. and W. C. Dickson as leaders of both Grand Opera House and Park Theatre. *Wood Pecker* begins his fourteenth season as treasurer of Grand Opera House—Charles H. Armitage, the advance representative for Al. G. Field's White Minstrels, was in the city 27. *Murray and Mack*, after a week's rehearsal at the Grand Opera House, left for Circleville, O. 28, where they will open their regular season. *J. W. WHEDON*.

**HILLSDALE.**—**BELL'S OPERA HOUSE** (Frank Ayres, manager): *Sidetracked* to a fair house August 25. *Wilson Theatrical* co. with *Annie E. Davis* 13-18.

**NEW LEXINGTON.**—**SMITH'S OPERA HOUSE** (T. J. Smith, manager): *Sidetracked* 4. *M. L. Kinsey* 10-12. *Professor Booth* (hypnotist) 25, 26.

**HAMILTON.**—**GLOBE OPERA HOUSE** (Connor and Smith, managers): Colonel Billy Thompson's veriscope of Corbett and Fitzsimmons fight August 20.

**PORTSMOUTH.**—**GRAND OPERA HOUSE** (H. S. Grimes, manager): *Darkest America* opened season August 25 to good business.

**GALLIPOLIS.**—**ARIEL OPERA HOUSE** (T. S. Cowden, manager): Richards and Pringle's Georgia Minstrels opened house to S. E. O. August 27; performance satisfactory. *Darkest America* 2.

**CANTON.**—**THE GRAND** (M. C. Barber, manager): House has undergone a thorough renovation. New draperies have been hung and new carpets laid. The stage has been refitted, scenery repainted, and new stage furniture provided. The dressing-rooms have also been greatly improved. The house will be

under the management of M. C. Barber, assisted by Austin Plumhard as treasurer, and will be formally opened 10 with *Never Again*, followed by Walker Whiteside 23. Some excellent attractions have been booked and prospects for a successful season seem bright.

**CHILLICOTHE.**—**MASONIC OPERA HOUSE** (E. S. Robinson, manager): *Vogel's Darkest America* August 20 to a packed house; show excellent and received liberal applause. The street parade deserves special mention. *Delmore and Wilson in The Broadway Girl* 23.

**CIRCLEVILLE.**—**GRAND OPERA HOUSE** (S. J. Henry, manager): *Murray and Mack* opened season August 9 in *Finnigan's Courtship* to good business.

**MANSFIELD.**—**MEMORIAL OPERA HOUSE** (E. R. Endly, manager): *Corinne* and a splendid co. drew a good sized audience August 31. *Hummel's Ideas* 6-11. *Walker Whiteside* 23.

**TOLEDO.**—**PEOPLE'S THEATRE** (S. W. Brady, manager): *Rail Road Jack* to fair business August 29-1; what excuse it has for existing the audiences were unable to find out. *Mahara's Minstrels* 9-11. **ITEM:** The regular season at the Valentine will open 21 with Christopher Jr.

**AKRON.**—**ITEM:** Work is progressing rapidly on our new ground floor opera house, and we soon will have a playhouse of which we can be proud; the work is being looked after by W. A. Robinson, of this city, who will manage the house.

**SALEM.**—**GRAND OPERA HOUSE** (Elliott and Geiger, managers): Season will open 6-11 with *Tommy Shoarer's* co.

**NEWCASTERSTOWN.**—**CITY OPERA HOUSE** (I. S. Loo, manager): Season will open 9 with *Jule Walter's Side Tracked* 4. **ITEM:** Manager Loo has a fine line of attractions booked, and prospects are for the best business the house has ever done. *Mann Yingling*, trombonist, who has been spending the Summer here at his home, left 1 to join Waite's *Summer Girl* at Elizabeth, N. J.

**MARION.**—**GRAND OPERA HOUSE**: The Grand has been leased by Truman G. Seymour of Columbus, Ohio, who will take charge 1. He retains the old force of employees. C. H. Wilson, the popular house treasurer, will again attend to the ticket window, with O. S. Rapp at the door and Charles Hoskins as stage-manager. *Blaney's A Hired Girl* 4. *Other People's Money* 7. *Fabio Romani* 10.

**MARIETTA.**—**AUDITORIUM** (M. G. Seipol, manager): *Darkest America* 2. **ITEM:** Mr. and Mrs. Frank Wallace, Jr., have left here to join the *Pinney's Fortune* co. at Tilburg, Ont.

**GREENVILLE.**—**OPERA HOUSE** (Sherman and Doran, managers): *Graham Earle* co. August 23 to crowded houses; performance good. *Ed F. Davis' Minstrels* 6.

**ELYRIA.**—**OPERA HOUSE** (W. H. Park, manager): *Hummel's Ideas* closed a four-night engagement August 28, presenting *The Eagle's Nest* to good business; they have been rehearsing here two weeks, during which they gave *The Hand of Fate* 19, *Storm Bester* 21, and *The Devil's Web* 25 in a very satisfactory manner; the co. made many friends here. *Blaney's Empire* (Stock) 2. **ITEM:** Manager Penta is considering the advisability of having a roof-garden with vaudeville performances on the top of the house next Summer.

**MINERSVILLE.**—**OPERA HOUSE** (Potter and Koen, managers): Season will open here 27 with *The Sporting Crane*. **ITEM:** The Opera House will have a new drop curtain and new scenery before the season opens.

**ALLEGTON.**—**ACADEMY OF MUSIC** (N. E. Worman, manager): *Yale's Devil's Auction* opened the season at this house August 25, giving an excellent entertainment to good business. *Marie Jansen, Frank Tannehill, Jr.*, and an excellent co. presented the Nancy Hanks 27 to fair-sized audience; performance very good and audience delighted. *The Heart of the Devil's Auction* 28. **ITEM:** Manager Penta is considering the advisability of having a roof-garden with vaudeville performances on the top of the house next Summer.

**YORK.**—**OPERA HOUSE** (B. C. Penta, manager): Season opened here in an auspicious manner August 25 with *Nancy Hanks*, presented by Marie Jansen, Frank Tannehill, Jr., and an excellent co. in a most pleasing manner; attendance large despite the warm weather. *A Breezy Time* 3. *Elroy Stock* co. 6-11. **ITEM:** Manager Penta is considering the advisability of having a roof-garden with vaudeville performances on the top of the house next Summer.

**FREELAND.**—**GRAND OPERA HOUSE** (D. J. Boyle, manager): Season will open 15 with *The Captain of the Nonsuch* 1. A long list of first-class attractions will follow.

**WYOMING.**—**OPERA HOUSE** (F. C. Angie, manager): *Hi Henry's Minstrels* 8. *A Sheriff's Sale* 18. *The Captain of the Nonsuch* 22. *San Francisco Minstrels* 23. *Lorraine Hollis* co. 30. **ITEM:** During the Summer many improvements have been made in the Opera House, and the management predicts a good season, owing to splendid bookings and additional scenery put in.

**DANBURY.**—**OPERA HOUSE** (F. C. Angie, manager): *Hi Henry's Minstrels* 8. *A Sheriff's Sale* 18. *The Captain of the Nonsuch* 22. *San Francisco Minstrels* 23. *Lorraine Hollis* co. 30. **ITEM:** During the Summer many improvements have been made in the Opera House, and the management predicts a good season, owing to splendid bookings and additional scenery put in.

**IRWIN.**—**OPERA HOUSE** (H. L. Meerhoff, manager): *Hi Henry's Minstrels* opened season August 29 to S. R. O. Performance gave entire satisfaction. *Martin and Greiner's New Bad Boy* August 22 to *Joeheavy* house. Show was well received. *Taylor's King's Gold* co. 30-31. **ITEM:** Manager Meerhoff has had the house thoroughly renovated and additional scenery put in.

**WILLISTON.**—**OPERA HOUSE** (F. C. Angie, manager): *Hi Henry's Minstrels* 8. *A Sheriff's Sale* 18. *The Captain of the Nonsuch* 22. *San Francisco Minstrels* 23. *Lorraine Hollis* co. 30. **ITEM:** During the Summer many improvements have been made in the Opera House, and the management predicts a good season, owing to splendid bookings and additional scenery put in.

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and a strong co. presented *Richelieu*, *Othello*, and *The Love Chase* August 25-26 to fair business. — *LAKEVIEW BEACH THEATRE* (J. Christie, manager): Bowland's Players in *The Hidden Hand* at to large crowds.

**OSKOSH.** — **GRAND OPERA HOUSE** (J. E. Williams, manager): *Ferris' Comedians* 6-8. *Chimie Faddei* 11.

**WEST SUPERIOR.** — **GRAND OPERA HOUSE** (Robert Kelly, manager): Field's *Negro Minstrels* August 27 to good business; performance very good. — **MASONIC OPERA HOUSE** (J. C. Edwards, manager): *Mario Brothers* second week in repertoire August 22-23 to good houses. *A Trip to China* 2. *Mario Biel Opera* co. 3, 4. *McPhie's Pavilion Theatre* co. (in test) 3, 4. *The Dazzler* 10.

**BARABOO.** — **THE GRANDE** (F. E. Shultz, manager): *George E. Luce's Philharmonic Concert* co. 11.

#### CANADA.

**TORONTO.** — **GRAND OPERA HOUSE** (O. B. Shepard, manager): *The Brownies* August 24 to good business. *Thomas Q. Sealbrooke in Papa Gou Gou* 6-8. *Margaret Mathew* will present *Cymbeline* 9. **PRINCESS THEATRE** (O. B. Shepard, manager): *Hanson's Superior* is drawing large houses August 24, and will run until 11. — **TORONTO OPERA HOUSE** (Ambridge J. Small, manager): *Hendrick Hudson, Jr.* was presented as a very inferior co. August 24 to light business. *Boots* *Bonchill* 6-11. — **BALLET THEATRE** (H. A. Lamkin, manager): The house opened August 24 to good patronage. The bill presented was a good one and met with an approval. It included *Armin* and *Wagner*, *The Grahams*, *Morrow* and *Chulita*, *Winchester* and *May*, and the *Wright Sisters*. — **THE AUDITORIUM**: Continuous moving views of the Queen's Diamond Jubilee Procession to big business 3-4. — **ITEMS**: The Industrial Exhibition was opened 21 by Lady Kirkpatrick before an immense gathering. The Fair this year surpasses anything yet attempted, with the exception of the ring performances, which were rather disappointing. — *Daisy Ogden*, the cornet soloist, was heartily applauded, and the *Bosom Midgets* in their boxing exhibition were the feature of the show. — The Queen's coronation was a frost and the management would be wise to eliminate it from the programme.

**MONTREAL.** — **QUEEN'S THEATRE** (Sparrow and Jacobs, managers): *Hendrick Hudson, Jr.* opened to S. E. O. August 25. The burlesque was presented by a very fair cast. *Georgie Howard*, who appeared in the title-role, gave some clever imitations of Anna Held. The veriscope of Corbett-Fitzsimmons opened 20 to big business and gave general satisfaction. *New Congressman* 6-11. — **THEATRE ROYAL** (Sparrow and Jacobs, managers): *Aiden Benedict*, supported by *Olive West*, opened in *Fabio Romani* August 23 to good business. Some very pretty dances were given by *Grace Hunter*. *Prodigal Father* 6-11.

**WINNIPEG.** — **GRAND OPERA HOUSE** (Seach and Sharp, managers): *Heart of Chicago* to S. E. O. August 25, 26; performance very satisfactory. One week *Professor McEwen* August 30-4. One week *Giffin-Neill* co. 12. *A Trip to Chinatown* 24. — **WINNIPEG OPERA HOUSE** (C. P. Walker, manager): *Homes* will open 6 with *Louis James*, to be followed by *Tennessee's Pardner* 13-15. *The Dazzler* 20, 21. *Herrmann* 23, 30.

**ST. JOHN.** — **OPERA HOUSE** (A. O. Skinner, manager): *Mora* co. in *That Girl Jerrie* and *Once Upon a Time* August 24. *Daisy Doane* and *A Dangerous Game* 25 to big business. *House-dark* 26-1. *Augusta Chromson*, *Renard* and *Rebecca McKenzie* in song recitals 2, 3.

**BROCKVILLE.** — **GRAND OPERA HOUSE** (F. I. Binnie, manager): Season will open with *Aiden Benedict's Fabio Romani* 6. *The Brownies* 13. *Louis Morrison* 16.

**WOODSTOCK.** — **OPERA HOUSE** (Charles A. Pyne, manager): Season will open 3 with the *Woodstock Minstrels*, followed by *Thomas Q. Sealbrooke in Papa Gou Gou* 10. *The Brownies* 29.

#### DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

#### DRAMATIC COMPANIES.

**A BOY WANTED** (Eastern): *Chas. E. Blaney*: W. B. McCallum, mgr.: *Syracuse*, N. Y. Sept. 6-8. *Troy* 9, 10. *Schenectady* 11. *Philadelphia*, Pa. 13-19. **A BOY WANTED** (Western): *Chas. E. Blaney*: J. M. Hyde, mgr.: *Westfield*, Mass. Sept. 7. *Holyoke* 8. *Northampton* 9. *Greenfield* 10. *Fitchburg* 11.

**ADA REHAN** (Augustin Daly, mgr.): *Leeds*, Eng. Sept. 6-11. *Birmingham* 13-18. *Edinburgh*, Scotland. 20-25. *Glasgow* 27-29. *London*, Eng. 4-16.

**AGNES CARLETON-PHILLIPS** (Alphonso Phillips, mgr.): *Johnson* Co., Mo. Sept. 6-12. *Moberly* 13-19. *Marshall* 20-25.

**ALCAZAR STOCK** (Belasco and Jordan, mgrs.): *San Francisco*, Cal.—indefinite.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): *Worcester*, Mass. Sept. 6-11. *Pawtucket*, R. I. 13-18. *New Britain*, Conn. 20-25.

**ALWAYS OF TIME**: *Cleveland*, O. Sept. 6-11.

**ANDERSON COMEDY**: *Princeton*, Ind. Sept. 6-11.

**ANDREW MACK**: *Lawrence*, Mass. Sept. 7. *Bridgeport*, Conn. 7. *Albion*, Mich. 8. *Madison* 9. *Madison* 10. *Grand Haven* 11. *Grand Rapids* 12-15. *Big Rapids* 16. *Ludington* 17. *Manistee* 18. *Traverse City* 20. *Petoskey* 21. *Chesapeake* 22. *Sault Ste. Marie* 23. *Marquette* 24. *Houghton* 25. *Cameron Clemons* (Appell and Koeng, mgrs.): *Bowling* Pa. Sept. 6-11. *Hasselt* 13-19. *Castle Square Comedy* (Tony Cummings, mgr.): *Boston*, Mass. Aug. 9—indefinite.

**CONTENTED WOMAN** (Hoyt and McKee, progs.): *Sam S. Shubert*, mgr.: *New York* city Sept. 6-11.

**AT GAY CONEY ISLAND**: *New York* city Sept. 6-11.

**BACHELOR'S HONEYMOON** (Kirke La Shelle, mgr.): *New York* city Sept. 6—indefinite.

**BAD BOY**: *Bridgeport*, O. Sept. 7. *Sistersville*, W. Va. 8.

**BERRY-LORRE** (Molandier and Murray, mgrs.): *Alexandria*, Minn. Sept. 6-11. *Morris* 13-18.

**BIG HEART**: *Bath*, N. Y. Sept. 8.

**BORROW COMEDY** (H. Price Weber, mgr.): *Norway*, Me. Sept. 14-17. *Halfway*, N. S. 27-Oct. 2.

**BOSTON STOCK** (Joe Carroll, mgr.): *Oswego*, N. Y. Sept. 6-11. *Waterloo* 13-18. *Mansfield*, Pa. 20-25.

**BUNCH OF KEYS** (Gus Bothmer, mgr.): *Kendallville*, Ind. Sept. 7. *Albion*, Mich. 8. *Madison* 9. *Madison* 10. *Grand Haven* 11. *Grand Rapids* 12-15. *Big Rapids* 16. *Ludington* 17. *Manistee* 18. *Traverse City* 20. *Petoskey* 21. *Chesapeake* 22. *Sault Ste. Marie* 23. *Marquette* 24. *Houghton* 25. *Cameron Clemons* (Appell and Koeng, mgrs.): *Bowling* Pa. Sept. 6-11. *Hasselt* 13-19. *Castle Square Comedy* (Tony Cummings, mgr.): *Boston*, Mass. Aug. 9—indefinite.

**MURRAY AND MACK** (Joe W. Spears, mgr.): *Piqua* O. Sept. 7. *Bellefontaine* 8. *Dayton* 9-11. **MY FRIEND FROM INDIA** (No. 1; *St. Paul*, Minn. Sept. 6-11).

**MYSTERIOUS MR. BUGLE** (Alfred Bradley, mgr.): *Brooklyn*, N. Y. Sept. 6—indefinite.

**NEVER AGAIN** (No. 2; *Chas. Frohman*, mgr.): *Concord*, O. Sept. 10. *Fl. Wayne*, Ind. 11.

**NEW YORK DAY BY DAY**: *Allentown*, Pa. Sept. 9.

**NEXT CONGRESSMAN** (Joseph H. Thonet, mgr.): *Montreal*, P. Q. Sept. 6-11.

**NICKERSON COMEDY**: *Wakefield*, R. I. Sept. 9-11.

**OLIVER ST. JONES** (H. Alliger, mgr.): *Red Bank*, N. J. Sept. 7. *Long Branch* 8. *Morrisville* 10. *Dover* 11.

**OPPENHEIMER COMEDIAN**: *Geneva*, N. Y. Sept. 6-11.

**OUR BOYS** (Richards and Canfield, mgrs.): *Nashua*, N. H. Sept. 7.

**OWEN FENGE STOCK**: *Morristown*, Pa. Sept. 6-11.

**PAPER CITY** (W. O. Edmunds, mgr.): *Indianapolis*, Ind. Sept. 6-8. *Anderson* 9. *Piqua*, O. 10. *Urban* 11. *Columbus* 13-15. *Dayton* 16-18.

**PATENT APPLIED FOR** (Elmer E. Vance, mgr.): *Elizabeth*, N. J. Sept. 9. *Wilmington*, Del. 10-11.

**PAY TRAIN** (C. D. Halford, mgr.): *Erie*, Pa. Sept. 7. *Bradford* 10. *Jamestown*, N. Y. 11. *Dunkirk* 13. *Lockport* 14.

**PETER AND GREENE** (Frank C. Huffman, mgr.): *Pittsburgh*, Ky. Sept. 6-11. *Evansville*, Ind. 12-18. *Jackson*, Tenn. 20-26.

**PRIVATEER** (Ed. J. Abrams, mgr.): *New York* city Aug. 25—indefinite.

**PUDDEMEAD WILSON** (Edwin F. Mayo, mgr.): *Brockton*, Mass. Sept. 7. *Lynn* 8. *Fitchburg*, N. Le. 9. *Leominster* 10. *Gardiner*, Me. 11. *Worcester*, Mass. 12.

**RAILROAD JACK** (Collings and Phillips, mgrs.): *Detroit*, Mich. Sept. 5-11. *Cleveland*, O. 12-18.

**REDMOND DRAMATIC**: *Prairie du Chien*, Wis. Sept. 6-11.

**RHEA AND LOUGHNEY**: *Enfield*, N. H. Sept. 6-8.

**ROBERT DOWNING** (Will A. McConnell, mgr.): *Baltimore*, Md. Sept. 6-11. *Pittsburgh*, Pa. 13-18. *Philadelphia* 20-25.

**ROBERT MANTLE** (M. W. Hanley, mgr.): *Elizabeth*, N. J. Sept. 7. *Orange* 8. *Brenton* 9. *Easton*, Pa. 10. *Bethlehem* 11. *Allentown* 13. *Lancaster* 14. *York* 15. *Tyrone* 16. *Altoona* 17. *Johnstown* 18. *Torington* 19. *Winsted*, Conn. 20. *St. Johnsbury*, Vt. 21. *Montgomery* 22. *Utica* 23.

**ROBERT REED**: *New York* city Aug. 6—indefinite.

**ROSEMARY** (John Drew): *Chas. Frohman*, mgr. *Denver* Col. Sept. 6-11. *Omaha*, Neb. 13, 14. *St. Joseph*, Mo. 15. *Kansas City* 16-18. *St. Louis* 20-25.

**SAMMIS PLAYERS** (Erin Mayo): *Geo. W. Sammis* 20-25.

#### FERRIS COMEDIANS

(Dick Ferris, mgr.): *Oshkosh*, Wis. Sept. 6-8. *Berlin*, Wis. 9-11. *Kenosha* 13-18. *Janesville*, 20-25.

**FIRST BORN** (Thos. J. Myers, mgr.): *Ogden*, Utah. Sept. 7. *Park City* 8. *Salt Lake* 9-11.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): *Troy*, N. Y. Sept. 4, 6, 7. *Schenectady* 8. *Cohoes* 9. *Albany* 10, 11. *Hamilton* 12. *Utica* 14. *Ithaca* 15. *Geneva* 16, 17. *Canandaigua* 18.

**FOR HER SAKE** (Edwin Gordon Lawrence, mgr.): *Philadelphia*, Pa. Sept. 6-11.

**FOR FRAZEE STOCK**: *San Francisco*, Cal. June 7-18.

**FREWLEY STOCK**: *Chicago*, Ill. Aug. 30—indefinite.

**FREDERICK H. WILSON** (Harry F. Curtis, mgr.): *Hornellville*, N. Y. Sept. 6-11.

**GAY MATTINE GIRL** (Monroe and Hart, prop.): *Edwin P. Hilton*, mgr. *Cincinnati*, O. Sept. 3-11. *Indianapolis*, Ind. 12-18. *Dayton*, O. 20-22. *Columbus* 23-25.

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## TELEGRAPHIC NEWS

CHICAGO.

"There is Money in Sight"—Amusements  
Chronicle by "Biff" Hall.  
(Special to *The Mirror*.)

CHICAGO, Sept. 4.

There do not appear to have been many changes in the old town since I left it. Although I always have a great, good time while I am away from it, I am invariably glad to get back, because I know every paving block in the place, and "there is no place like home." I returned to find all of the houses open and doing well. While Clay Clement's new play, *A Southern Gentleman*, did not quite meet expectations at McVicker's, the actor was warmly welcomed, and his revival of his old success, *The New Donanum*, the latter part of this week was especially well received. To-morrow night our old friend Thomas W. Keene is to begin an engagement at McVicker's in the legitimate, opening with his masterpiece, *Richard III*, and as we have had nothing in the way of tragedy of late Mr. Keene will no doubt do well.

It is my unfortunate duty to chronicle a few additions to the death-roll of late. Ex-Judge Frank Scales, of the County Court, who will be remembered as one of the jolliest members of the Forty Club, passed away this week. Louis Mahli, a talented young actor, was also buried here by his friends. And the latest death is that of good old John Muir, for years at the Lyceum and Academy of Music as treasurer.

Manager Daniel Frohman's Lyceum company closes a successful engagement of three weeks at Hooley's this evening in *The Prisoner of Zenda*, and Monday evening the Empire Theatre company follows with your great success of last season, *Under the Red Robe*, with Miss Allen, Faversham, Dodson, and all the favorites. Although this play has not been "recognized by royalty," it will no doubt make as big a hit here as *Secret Service*, which follows it in a few weeks.

The first regular dinner of the Forty Club will be held at the Wellington Hotel on September 28.

My Friend from India has enjoyed a great big two weeks at the Columbia, where Jack and the Beanstalk goes on for a run to-morrow night.

In Gay New York, with Eddie Foy, Jeannette Bagaud, and Lee Harrison, is the card this year for the annual benefit of the Policemen's Benevolent Association, and will be on for a week next month at the Auditorium.

I met Otis Skinner and his charming wife on State Street the other day. They are rehearsing the new play in which Otis has great faith. It will be tried in St. Louis before they bring it to a city. Otis says it is romantic, but he does not stab four people in each act, and does not depend upon "pictures" for success.

Young Herrmann and Madame Herrmann have scored a genuine hit at the Grand Opera House, where they play during next week. The young man is very clever, and Mrs. Herrmann's dances are as artistic as ever.

One of the features of the new season here has been the revival of Leonard Grover's thrilling melodrama, *The Wolves of New York*, at the Lincoln. "Old Fal" himself assumes the comedy part, and it goes without saying that he does it with the greatestunction.

The Tornado has been filling the Alhambra this week and to-morrow afternoon and evening. Manager Barry will present *The New Old Ollie* to his patrons.

It is very gratifying for me to be able to record the pronounced success of the new stock company at the Schiller. Its members have been given a great send-off by the papers, and if they can only secure the plays the venture is decided so. The opening piece, a dramatization of Captain King's novel, *Fort Frayne*, was kindly received, and will run two or three weeks. Miss Eliza Proctor Otis, Robert Drouet, and George Edeson make the hits of the performance.

Out at the Coliseum Buffalo Bill's Wild West has had a big week, and will be with us one week more. New features have been added, and the man with the long hair is still coining money.

A friend of Charlie Ross passed through here last Friday on his way back from the Klondyke region. He is on his way to White Plains to take the gold cure.

Manager Clifford's new burlesque theatre, the Savoy, upon State Street, will soon open. His Gaity opens Monday night with *Troja* and *burglars*.

Frank Moynihan goes with Lincoln J. Carter's play, *The Heart of Chicago*. He plays the gallery door in the first act, an Irish policeman in the second act, and helps work the "death-scene" in the last act. Salary small, but sure.

Over at the Academy of Music to-morrow The Brand of Cain will be followed by *The Wolves of New York*. Terrible lot of trouble over that way!

The greatest melodrama we have seen here in some time is the trial of Luettger, our sausage maker. It is red hot.

Tennessee's Pardner will be the attraction over at Manager Hutton's Lincoln Theatre next week.

Andrew Mack will follow Mr. Keene at McVicker's in Ramsay Morris' new Irish play. Joseph Murphy told me in New York last week that Mr. Mack was the only man who could succeed in his *Kerry Gow* and *Shaun Rhine*. I believe him.

Over at the Bijou next week *The Heart of Chicago* will be followed by *The Fast Mail*, which means more excitement on the West Side.

There is money in sight, and it looks as though the local managers would enjoy a great sea on.

"Biff" Hall.

## PHILADELPHIA.

Mrs. Drew's Death—Reopening of the Theatres—Revivals and Novelties.

(Special to *The Mirror*.)

PHILADELPHIA, Sept. 4.

The passing away of Mrs. John Drew created a profound impression in this city, where she spent the majority of her years as an actress and manager. In the palmy days of stock companies to be a member of Mrs. John Drew's Arch Street Theatre was an honor and an open sesame to any engagement all over the country. Mrs. John Drew has been the guiding star to many performers now prominent before the public, reaping fame and wealth through the lessons learned under her. Mrs. Drew was buried on September 4 from St. Stephen's Protestant Episcopal Church in this city, where she was a pew holder during her residence here. She was interred in the family vault in Glenwood Cemetery, where the remains of her mother, Mrs. Eliza Kenlock, George Drew Barrymore, and Adam S. Drew are resting.

The Castle Square Opera company have been

treated nightly to an ovation at the Grand Opera House. Their superb production of *A Trip to Africa* proves the popularity of the artists. A word of praise is due to Andrew MacCollum, the stage-manager, for the finest rendition of this opera ever given in this city. The five hundredth performance by the Castle Square company at this house will be celebrated September 7 by the presentation of silver souvenirs. Nanon will be given the week of 6. The following operas will be presented this season: *Princess Toto*, *Merry Wives of Windsor*, *Tar and Tartar*, *Die Freischütz*, *William Tell*, *Poor Jonathan*, *Czar and Carpenter*, *Ship Ahoy*, *The Algerian*, *Nadjy*, *Prince Methusalem*, *Clover*, *Lohengrin*, and *The Musketeers*.

For the coming season there will be two Castle Square Opera companies, one playing at the Grand Opera House in this city, and the second opening its season at the Academy of Music, Baltimore, September 6, for one week, then going to the Columbia Theatre, Washington, D. C., September 13, where they are under contract for indefinite time, which means the entire season if the patronage equals that of their original engagement there.

Raymond Hitchcock and Reginald Roberts have been engaged to appear this week in *Nanon* with the Castle Square Opera company. *The Man from Mexico*, with Willie Collier and a good company, has made an instantaneous success. The entire support does excellent work.

Patronage is improving nightly, and it remains for a second week. Kellar follows week of September 13.

The Chestnut Street Theatre inaugurates its season September 6 with *The Tarrytown Widow*, which is booked for two weeks. This is a new vehicle provided for Joseph Hart, and a hand-some production is promised. Following in the company: George Howard, R. P. Gibb, Charles Latham, Ben Dillon, Clarence Ball, Ida Vernon, Eva Taylor, Josephine Crowell, and Carrie De Mar. Popular prices prevail during this engagement, no seats over \$1. This is as it should be. *The Girl from Paris* opens here September 20 for a long term.

Thomas Q. Seabrooke, with his new opera company, inaugurates the season of the Walnut Street Theatre, September 13.

Manager William J. Gilmore, of the Park Theatre, has as yet not announced his opening date. Captain Impudence is under consideration. My Wife's Step-Husband is booked for September 27.

The Girard Avenue Theatre has cause for congratulation on the success of its opening week. For week of September 6 a comedy by A. E. Lancester, entitled *A Wise Child*, which introduces George Holland, the popular actor and manager, as the star for week, aided by Emma Maddern, the mention of whose name always brings pleasant memories, and the efficient stock company. Mr. Holland's engagement is for two weeks, and he will probably produce an addition of *Victor Sardon's Nes Intime*.

The People's Theatre had a splendid opening week. Hal Reid, with his popular play, *Human Heart*, is the offering for week of September 6, and from its former reception at the downtown houses the attraction ought to do extremely well in this populous district.

The Strange Adventures of Miss Brown is the attraction for week of September 6 at the National Theatre. Will S. Rising, Walter Fletcher, Roger and Belle Dolan, Mannie Scott, Eva Selbie, and Josephine Knight are in the company.

An elaborate production of *Alabama* is promised for Forpeagh's week of September 6. This is its initial representation at popular prices. Edwin Holt is cast for Captain Davenport, Cliff Dempsey as Colonel Moberly, James Carson as Colonel Preston, John Burton as Square Tucker, Carrie Radcliffe as Mrs. Page, Georgia Weller as Carey Preston, and Miss Roberts as Atlanta Moberly.

Dumont's Minstrels at the Eleventh Street Opera House are enterprise in giving their patrons a constant change of programme and novelties. Off to the Klondike and The Philistines' Great Game, with new songs: a pleasant attraction to good business.

The Carleton Opera company in *The Mikado* opened to-day at Woodside Park, with the company as already announced. The admission is free. Sunday evenings the company appear in concert, and remain for the coming week, with change of repertoire.

Willow Grove Park and Washington Park are still open, but with the coming cool evenings and opening of all our theatres the outlook is for early closing.

S. FRASERSON.

WASHINGTON.

First Production of David Laroque—Castle Square Opera Company Plans—Notes.

(Special to *The Mirror*.)

WASHINGTON, Sept. 4.

David Laroque, a romantic drama in four acts by George S. Johns, was produced by Robert Downing for the first time on any stage at the Academy of Music last Wednesday night, and met with instantaneous success at the hands of a large and discriminating audience. The play is a costume play of a period in the last century. The following is the cast of characters:

David Laroque	Robert Downing
Prof. Cendrin	Eugene Moore
Count Eugene	Edward W. Hoyt
Col. Perignon	Clement St. Martin
Jean	Bonnie Clarke
Pierre	Alexander Carleton
Henri	Samuel Steele
Louise Laroque	Adelaide Fitz-Allen
Elise Laroque	Harriet Sterling
Cecile	Helene Potter

The plot of David Laroque follows in the main the theme of one of George Ohnet's strongest novels, although there are several departures from the original in characters and situations. David Laroque is a self-made man of great force of character, who has risen from poverty to wealth, and is devoted to beautiful wife and a daughter who is just budding into womanhood. He is absorbed in amassing money so that he may surround his wife and daughter with every luxury. His wife becomes entangled with a dissolute nobleman, and, discovering the affair, David is about to wreak vengeance on the pair. He is restrained, however, and persuaded by a friend to sacrifice his revenge for the sake of his daughter. The wife is taken back after she is disillusionized as to the character of the nobleman, with the understanding that she is to leave David's house when the daughter's future is assured. Finding afterward in the man who attempts to force his happiness with his wife, David takes vengeance on him in a hand-to-hand encounter. The repentant wife discovers that she loves David; she is finally forgiven, and the husband and wife are brought together through their love for the daughter. In addition to the interest of the central theme there is a pretty romance and a comedy element in which a philosophical friend of David wins a dashing widow whom he has courted for another. The production was tastefully staged, and costumed correctly. Mr. Downing's role is heroic and emotional, and he

furnished an interpretation that was scholarly and full of dramatic fire and reserved force. He was the recipient of repeated curtain calls at the finish of every act. Louise, the wife, is almost as equally strong as the character of David, and Adelaide Fitz-Allen shared the honors equally with Mr. Downing. Another prominent part is that of Professor Cendrin, the philosophical friend, cleverly played by Eugene Moore. Large and interested audiences witnessed the three following performances of the play. For the coming week, opening Monday, the attraction at this house is Katie Emmett in *The Waifs of New York*.

Manager John W. Albaugh denies positively that he contemplates disposing in any way of his interests in the Lafayette Square Opera House, and makes the statement that the whole story, published in a Baltimore paper, is a fabrication. The information telegraphed *The Mirror* from this point last Monday night was looked upon as authentic, coming as it did direct from Mr. U. H. Painter, Mr. Albaugh's partner in the direction of the Lafayette Square.

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Manager James J. Brady, of the Century, will be here in a few days. His house will open September 13 with Frohman's Lyceum Theatre Stock company.

done a fair business this week. Wednesday night Manager Clifford, of the company, and Barney Fagan had a misunderstanding, and the company refused to continue, the curtain being rung down and the money returned to the audience. The following day, however, the matter was satisfactorily arranged, and the performances given until the end of the week. It is reported that salaries had not been paid. Tomorrow Girard's Inter-Ocean Vaudevilles, headed by Nina Diva, will open. Among the other artists are Reilhofer's Alpine Troupe of Tyrolean Gondoliers, the Mathews, the Sisters Raymond, May Bennett, Wheeler and O'Neill, Reed and Young, H. B. Burton, Gracie Hiller, Lilly A. Gaty, and the Sisters Canner. The performance will also consist of farce-comedy and burlesque.

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W. C. HOWLAND.

BOSTON.

More Theatres Open for the Season—Plans and News—Benton's Budget.

(Special to *The Mirror*.)

BOSTON, Sept. 4.

One more Boston theatre fell into line to-night, and the holiday on Monday will see another open its doors, leaving the Columbia and the Zoo as the only places of amusement still closed.

The Grand Opera House opened its new season with a new management to-night, and *Straight from the Heart* was given in a splendid manner, and was greeted by a house that promises much for Manager Magee. This house is so well adapted for such productions that it seemed a shame to have it drop from its place, and the return to the old policy is a welcome one. Manager Magee is especially popular in Boston, and his friends made the opening of his theatre a gala night. *Straight from the Heart* has already been given in New York, and its Boston production was satisfactory in every way. The company is good, and the scenic effects so startling as to create much enthusiasm.

The attractions for the coming week will be as follows: Hollis: Opening its season with *Courted Into Court*, with Marie Dressler and John C. Rice in the leading parts. Boston: *The Cherry Pickers*, which opens a short run. Park: *A Black Sheep*, for its farewell engagement. Museum: *One Round of Pleasure*. Bowdoin Square: *The Span of Life*. Castle Square: *The Charity Ball*, which opens the regular Winter season of the stock company.

Another Boston society girl is going on the stage. This latest aspirant for honors is Doris Huntington, who has played such parts as Rosalind, Leah, and Parthenia, although she is still in her teens. She has gone to New York with her mother to interview Charles Frohman and other managers.

The final rehearsals of *The Walking Delegate* are now being held at the Tremont. The only old members of the cast are Oscar Girard and Christie MacDonald, while the new comers are Anna Lieber, Edith Hardy, Ardine Bouvier, N. S. Burnham, William Schuster, Harold Going, L. T. Girard, J. B. Nechaert, Arthur Etherington, and F. N. Todd.

E. W. Dunn has got a capital advertising device, and as a result nearly every electric fan in Boston is advertising *Courted Into Court*. He had the title of the play printed on silk streamers of white and red, and they are now switching away at a rate that is sure to call attention to the opening attraction at the Hollis.

When the delegates to the National Young Men's Catholic Union got through their convention this week most of them went in a body to Keith's.

Melbourne McDowell has bought a new yacht, the *Rooster*, from Charles Francis Adams 2d. C. W. Currier has served during the past Summer as advertising manager of steamer *Lewiston*, and when the Patriarch Militant chartered it to go to a trip along the coast of Maine, Mr. Currier went as guest of Colonel J. D. Lowe.

During the rehearsals of W. H. Crane's company at the Hollis, every one went enthusiastic over Eugene Presbrey's new comedy. It is of the Revolutionary period, and Annie Irish has an exceptionally good part, that of a brilliant woman of wealth and shrewd sense, a widow with a young daughter, played by the way, by Percy Haswell. Mr. Crane's full company left Boston 3 for New York to spend a whole day being photographed before leaving for San Francisco.

Nellie Salome Thomas, now abroad, will sail for this country in a week, as she has refused an offer to remain in Europe as soloist with the Royal Welsh Choir. She will go on a concert tour of this country during the Winter.

H. Price Webster writes me that he has been spending a pleasant vacation at Augusta, Maine, after his successful season in the New England States and Upper Provinces with the Boston Comedy company. I understand that when he went to St. John last week he held a sort of royal progress through the streets of the city, as all the best known people in the place were anxious again to see their old-time favorite.

I should have spoken last week of the splendid work done here for the new version of *Uncle Tom's Cabin* by Alexander L. Pach. Last year he did the press work for the Star in New York.

John L. Sullivan has started on his season with his comedy company, but he says that he is too fat to train for another fight. However, he says that he means business in regard to the Boston mayoralty contest. He will have to return and hustle, for the soubrettes who are playing in Boston say that they have no chance to get their pictures in the papers on account of the number of pretty girls engaged to bachelor candidates for the position whose portraits have been published with the most reckless abandon.

It is safe to say that the Hollis will give more new things than any other house in Boston, as only two plays have been booked which have been seen before in this city, a rather remarkable record for a house, but just the sort of thing that one would expect from such an up-to-date manager as Isaac B. Rich. The two are *The Widow Jones* and *The Heart of Maryland*. New plays will be brought here by Nat Goodwin, W. H. Crane, Julia Marlowe, E. H. Sothern, and Richard Mansfield, while Maude Adams is a new star with a new play. Other novelties never seen in Boston are *Courted Into Court*, *In Town*, *The Whirl of the Town*, and the new productions by the Empire, Lyceum, and Daly's stock companies.



# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.  
The Organ of the American Theatrical Profession

143 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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One year, \$4; six months, \$2; three months, \$1.25. Pay-  
able in advance. Single copies, 10 cents.

Foreign subscription, \$1.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Ex-  
change, Trafigura Buildings, Northumberland Ave., W. C.  
In Paris, at the Grand Hotel Kämpfing, and at Bretnon's,  
17 Avenue de l'Opéra. The Trade supplied by all News  
Companies.

Rentances should be made by cheque, post-office or  
express money order, or registered letter, payable to The  
New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manu-  
scripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - SEPTEMBER 11, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

DALY'S.—THE CIRCUS GIRL, 8:30 P.M.

EMPIRE.—SECRET SERVICE.

FIFTH AVENUE.—A SOUTHERN ROMANCE.

FOURTEENTH STREET.—SHALL WE FORGIVE HER?

GARRICK.—THE GOOD MR. BENT, 8:30 P.M.

GRAND OPERA HOUSE.—A CONTENTED WOMAN.

HAMILTON'S OLYMPIA.—VAUDEVILLE.

HOYT'S.—NEVER AGAIN.

KENNEDY'S UNION SQUARE.—VAUDEVILLE.

KODER AND HEALY.—VAUDEVILLE, 8:15 P.M.

LYCUM.—CHANGE ALLEY.

PROFESSOR.—THE INDIAN.

PLEASURE PALACE.—VAUDEVILLE.

PROCTOR'S 264 STREET.—VAUDEVILLE.

STAR.—THE PRIVATE.

TONY PANTONE.—VAUDEVILLE.

THE ROSTER.

THE MIRROR this week spreads before its readers the first installment of the Theatrical Roster for the season of 1897-98. The publication of the first installment of the Roster last year was made on practically the same date, and a superficial comparison of the results, as far as it can be made between the two seasons from these first publications, will prove interesting. Of course, several companies already organized are not represented in this number of THE MIRROR; but a glance over the printed list will show that a great majority of the representative theatrical organizations are here given. Any thorough comparison as between the seasons must necessarily await the later publications yet to be compiled.

As between the two seasons, however, the expectation of greater activity and more ambitious effort, based on the recent remarkable improvement in general business, is borne out by the results at hand. It will be remembered that during the disastrous seasons of 1894-95 and 1895-96 theatrical managers showed an enterprise that no other business could parallel, and the number of companies sent on the road during those seasons was surprisingly large. But there was a retrenchment last season corresponding with the general stagnation of business and forced by the misfortunes of the two preceding years.

In the first installment of the Roster for the season of 1896-97 there was a total of 203 American companies. The list published this week shows 273 American companies, an increase of 70 over the showing at this date a year ago.

When the list for the season is completed, a comparison of value will be made with the list of a year ago. In the meantime it may be said that there is much encouragement to be derived from a perusal of the present list with that of last season at this time. The increase in the number of stock companies devoted to good drama is notable; the increase of "dramatic" companies, or companies dealing with the more ambitious and serious of plays as distinguished from those of a lighter and more ephemeral character, is remarkable, and the new productions are apparently to be more numerous and more elaborate in plan than for several seasons. THE MIRROR continues this season the publication of a Roster of English companies, a feature original with this paper a year ago.

THE statement that the venerable GLADSTONE was stage-struck in his youth does not, upon reflection, cause surprise. Almost any great statesman would have made a great actor, and vice versa.

THE daughter of a Southern evangelist who in his time has used the stage as a text for denunciatory sermons proposes to adopt

the theatre as a means of livelihood, and her father consents. Circumstances beget strange inconsistencies.

MRS. JOHN DREW.

In the death of Mrs. JOHN DREW the theatre has lost one of its most characteristic and venerable figures and one of its brightest ornaments. For many generations yet to pass her name and fame will have a proud place in the comparative literature of the stage, and all now living who have known her or enjoyed her art, players and public alike, will cherish her memory both as actress and woman.

Born to the theatre, Mrs. Drew for nearly seventy years—an almost inconceivable period as life goes—was industriously engaged in it as actress and manager. As an actress she was essentially a comedienne of the old school, and she was a comedienne of rare gifts and personality. Yet her versatility was pronounced, and she was successful in a wide range of characters. She played with fine effect the heroines of the repertoire popular in the theatre of a generation ago, parts largely in disuse now, as well as great roles in classic dramas that are still periodically revived; and in her time she shone also in such Shakespearean figures as Rosalind, Adriana, Queen Elizabeth, Portia, Katherine, Beatrice, and Lady Macbeth. This generation had little opportunity to study Mrs. Drew's artistic variety, and by theatregoers of recent years she is remembered almost solely for her inimitable impersonation of Mrs. Malaprop in *The Rivals*. In this she was supreme at the time of her retirement, and owing to her relinquishment of other roles, as well as to her identification with this in distinguished association, the stage chroniclers of the future will probably fix upon her latest achievement as her greatest. For thirty years Mrs. Drew managed the Arch Street Theatre, Philadelphia, and during that period she not only won great vogue as an actress but made that city a theatrical centre. She was a contemporary with the elder Booth and Forrest, with MACREADY and EDWIN BOOTH, with FLORENCE, CLARKE, and OWEN, of the noted dead, and with COULDICK and JEFFERSON, who still survive.

Herself descended from a theatrical family, Mrs. Drew has perpetuated the line. Her descendants grace the stage and honor it. Perhaps no tribute could more aptly be paid to her than the one voiced by JOSEPH JESSOPP: "She was a great actress, a dutiful wife, a kind and thoughtful daughter, and a loving mother."

A PESSIONIST'S IDEAS.

The London correspondent of the Philadelphia *Ledger* in a recent letter made note of a communication in an English paper, signed by "A Discontented Playgoer," who gave eight reasons for the alleged decline of the British drama.

In the first place the discontented person strangely contended that we do not live in romantic times, and that, therefore, dramatic material is scarce; in the second, that the playwright is honored but slightly, and not rewarded with such marks of distinction as are granted to his interpreters, the actors; thirdly, that theatrical managers are commercial rather than artistic in their aims; fourthly, that the actor-manager system militates against dramatic excellence; fifthly, that the cost of production makes it impossible to produce plays experimentally; sixthly, that the public does not want good plays; seventhly, that English dramatic critics are incompetent; and eighthly and lastly, that there is no stage patronage and no societies formed to raise the level of dramatic writing or to educate the public taste. Until all or some of these circumstances are altered, the writer held that there is not likely to be any revival in England of dramatic excellence and authorship.

It is hardly worth while to puncture the bubbles of this pessimist. It is pertinent, however, to remark that romance is to be found to-day in the affairs of life, as it always has been, and as it always will be, with great advantages as to past experience and new elements for its treatment in drama and fiction; and it lives in the drama of to-day, for which there is a superabundance instead of a scarcity of material. The playwright of these times is honored as greatly as the actor, and his rewards generally are greater than those of the actor; and if he be successful in his plays he lives in luxury, whereas there were many of his predecessors who wrote great dramas, yet lived in penury. If managers are commercial in these days, many of them are so with an underlying artistic purpose because it pays; for they give to the stage productions far more elaborate and verisimilar than any the old stage ever knew, and the public commends them by supporting adequately the very best of offerings. As for the other contentions of "A Discontented Playgoer," they are unworthy of attention.

DALY.—Mr. and Mrs. Philip Daly, Jr. (Jennie Joyce), who were married several years ago by a civil ceremony, were wedded again at Long Branch last Friday according to the rites of the Roman Catholic Church.

ROSSON.—Stuart Robson is rehearsing his new comedy, *The Juckline*, at the Chestnut Street Opera House, Philadelphia, where it will be produced next week.

DALEY.—Mr. and Mrs. Philip Daly, Jr. (Jennie Joyce), who were married several years ago by a civil ceremony, were wedded again at Long Branch last Friday according to the rites of the Roman Catholic Church.

POWER.—Charles E. Power, manager for Mrs. Fiske, is at one of the Adirondack resorts.

PERSONALS.



Dear old Broadway—how I love you! I didn't do a thing last week but walk from Forty-second Street to Fourteenth, and I had two ice cream sodas on the way.

It's always bright and sunny weather there, that's a fact. How I'd hate to have to go to Elmhurst just now, with all the theatres opening up and all the new plays and the new Fall hats in sight.

It does make one feel so at home to swing around the curves on a Broadway cable car and have the conductor tell one to step lively.

There is something about the pure ozone that circulates on the Rialto that makes one feel distinctly in the "push," as my friend Chuck Conner would say.

Let others have the babbling brooks and the towering majesty of the mountains; the sandy stretch of beach and the rose-grown plaza. Give me New York, where the gold bricks grow.

I rode uptown in a Boulevard car the other day with two awfully pretty actresses who were studying parts in *What Happened to Jones*.

I heard them talking over their parts. They didn't like the way the author said things. They wanted the whole play made over.

"When Mr. —— makes that speech to me it makes me feel so foolish," said the little one.

"I suppose we make the author feel foolish often, by the way we do his lines," said the other. How we women do love each other.

Has anybody ever dramatized the janitor of a New York flat? Has Hoyt missed it?

He is the autocrat of the dumbwaiter; the king of the keys, and the general manager of creation. The milkman trembles at his frown and the servant girl cringes to him in order that she may be allowed to live and flirt with the iceman through the speaking tube, undisturbed.

No one need worry about life's problems or uncertainties while there is a flat janitor in the neighborhood. He will look after everything and see that the world continues to revolve on its axis.

I have in mind one special janitor of an apartment house well up near the hundreds who not only will not allow the tenants to touch the dumbwaiter when he is not in the cellar but who arranges the length of time visitors may remain who call on the tenants.

No pianos must sound after ten and no conversation must take place in the halls. The elevator stops running at eleven and there is no other way to get out or to get in to the upper apartments after that hour.

"Decent people go home before eleven when they pay a visit," he says in explanation of this peculiar state of affairs.

I suppose he thinks that the indecent ones just as well remain for the balance of the night.

Truly the janitor is King.

The Matinee Girl has been having lots of fun with a check book of late. Pa gave me one early this Spring. He said he wanted me to cultivate a spirit of independence.

Now he says I can have a dynamite bomb or any harmless little thing like that to play with, but I can't have another check book. Never any more.

You see, I did make a few mistakes such as crediting deposits twice and adding checks instead of subtracting them, and I forgot to fill out a few stubs. I would make up my mind to deposit fifty dollars in the morning so I would credit it in that dear little check book, and sometimes I'd go down town to meet some of the girls and go off to luncheon or a Turkish bath and forget all about the bank.

The book had lots of blank checks left in it, so I knew it must be all right, anyhow. But those stupid people at the bank sent me a letter saying: "You have overdrawn your account sixteen dollars and fifteen cents. Please make your account good before to-morrow morning at twelve."

I just sat down and wrote them: "I beg to inform you that you are very much mistaken. There are eighteen blank checks still left in my book. I shall take great pleasure in showing them to your president if he calls to-morrow. Then I inclosed a card. And I sat down and made out another check to the dressmaker just to show them I knew what I was doing.

Then what do you think they did? They wrote to pa, the mean things—and pa took it away. No more check book! If I could only find that book I'd make out the other seventeen and sent them to the Charity School. It seems a shame to waste them.

THE MATINEE GIRL.

AMONG THE DRAMATISTS.

Charles Reade Gilbert has completed a war time melodrama, *In the Long Run*, which a prominent manager is considering.

Walter C. Hoffman has written a new musical comedy, *The Uncle from Alaska*, and is arranging for its early production.

Charles T. Vincent has completed the scenario of a new farcical comedy.

Charles Eugene Banks, a Chicago newspaper man, has written a war drama with the battle between the Monitor and the Merrimac as its central incident.

Charles T. Dazey, now in England, will soon return to this country with several new plays.

Frank J. Martin has made arrangements whereby several stock companies will produce his curtain raiser, *Dinner for Five*, which was well received at the Lyceum Theatre, Cleveland, in June.

The Washington Correspondent is the title of an original comedy in prologue and three acts by William T. Kirby, of Washington, D. C., which has been copyrighted and is in the hands of several prominent managers who are considering it for production during the approaching season. Mr. Kirby is completing a farce-comedy in three acts, *Mr. Winter's Wives*.

A. E. Lancaster's farcical comedy, *A Wise Child*, produced Monday by George Holland at the Girard Avenue Theatre, Philadelphia, will be taken on tour. Mr. Lancaster's blank verse tragedy, *Jeanne d'Arc*, based on Joseph Fabre's play of the same name, will be brought out by Mr. Daly at his New York theatre during the coming season, with Miss Rehan in the title role.

## DEATH OF MRS. JOHN DREW.



A remarkable career has been closed by the death of Mrs. John Drew. Her life was one of excitement and vicissitude and achievement that stretches back far beyond the horizon line of the lives of most of the actors and actresses of to-day. When many of the mothers and fathers of the present generation were yet unknown Mrs. Drew was active in the theatre, and long after others who started with her had been lost to sight she was still prominent.

Mrs. Drew is dead, but she will live long in memory, and in the nineteenth century records of the American stage hers will remain a prominent and representative name. She was an excellent actress, and was more than this. In the field of theatrical management she was eminently successful, and she lent additional honor to the name of mother.

While distinctively an American actress, Mrs. Drew was a native of England. In London, on January 10, 1818, a girl was born to Mr. and Mrs. Kinlock, English players of reputation, and it was only twelve months afterward that the then somewhat immature young actress made her first appearance upon the stage. As she looked her part perfectly, it may be assumed that this debut was a success. Thus it was that Mrs. Drew began her professional career seventy-eight years ago, which made her the oldest actress, in point of service, upon the American stage. Clara Fisher Maeder, who is still living, but who retired from the stage seven years ago, was Mrs. Drew's closest rival for this distinction.

After her appearance as an infant in arms, little Louisa Lane, as she was called, was seen no more upon the stage until she was six years old, when she appeared in Liverpool as Agis in *Timour the Tarter*. Shortly afterward Louisa's mother, who was herself an accomplished actress and singer, brought the little girl to this country, and she made her American debut on September 26, 1827, at the Walnut Street Theatre in Philadelphia as the little Duke of York in *Richard III*. Junius Brutus Booth was the deformed and villainous Gloucester. "I like to date my stage career from my first appearance in this country," once wrote Mrs. Drew. "Though many years have passed I still remember vividly that first appearance in Philadelphia. The performance of the elder Booth as Richard made a most powerful impression upon me. His dramatic force and magnetism were like a giant whirlwind sweeping all before it. I have never seen any one else in that part who seemed to so completely realize it as he did. It seemed as though Shakespeare must have had him in mind when he conceived and wrote the part."

Years afterward Mrs. Drew played a great deal with the tragedian with whom, as a child, she made her American debut, appearing in the leading feminine roles in his repertoire. She used to tell many anecdotes of him and his eccentricities. One night when the play was *Hamlet*, and Mrs. Drew was Ophelia, the melancholy Dane was not to be found when the time came for the curtain to rise. At last when it had been about decided that no performance could be given, he was discovered perched on one of the rafters high among the wings, apparently indulging in a profound reverie. Mrs. Drew used to say that Junius Brutus Booth didn't care a fig about you so long as you answered the requirements of the play. Off the stage he hardly knew that you existed, and thus concealed in a mantel of unimportance and insignificance his robust personality was not particularly brought to bear on you, and life in the tragedian's company was not unpleasing. Macready, said Mrs. Drew, was the most forbidding and difficult of all the great actors of the day to please. While Edwin Forrest did not go out of his way to make himself agreeable to his supporting companies, the employment of tact made smooth sailing with him.

Early in the year after little Louisa Lane's appearance in Philadelphia her mother brought her to New York, where she appeared for the first time on March 6, 1828, at the Old Bowery Theatre, as Little Pickle in *The Spoilt Child*. She shortly afterward played in *The Infant Prodigy* and other comedies in Boston and Baltimore. A play called *Twelve Precisely*, or *A Night at Dover*, was written to give the precocious talents of the little girl an adequate vehicle, and she scored a great success in it at the Walnut Street, Philadelphia, in 1829. The play thoroughly tested her abilities, as in it she played five characters, ranging from a child two years of age to the Marchioness de Grenville, a fashionable woman of the world. Two years afterward the little actress set sail for Jamaica. The ship was wrecked, and the passengers were forced to stay several weeks in San Domingo during a yellow fever epidemic. On this trip her father died. Soon after Louisa's return she appeared in Washington in the company and upon the evening during which Joseph Jefferson made his debut as a baby of four years in Rice's negro sketch, *Jim Crow*. Mr. Jefferson has described this little episode charmingly in his autobiography.

At this time child actresses were in great demand, their vogue being somewhat similar to that of the Little Lord Fauntleroy period a few years ago. As a result of this popular demand for children on the stage and of her own precocious talent, little Louisa was a reigning favorite with the theatregoers of Eastern cities. "I was intensely enthusiastic in my feeling for my profession, as, indeed, I am yet," said Mrs. Drew, in a conversation. "I applied myself to studying it with great zeal, and was extremely anxious that the audiences and everybody should like me. To these feelings I attribute most of my early success. I studied my profession, as I say, but that was about all my school

days consisted of—just one-quarter in London when I was a very little girl and a few months of attendance at a school in Baltimore. Aside from that I have absorbed what general information I possess. I have learned my lessons from experience and the open book of life. And, then, acquaintance and friendship with the great number of extremely clever and talented people I have known is a liberal education in itself."

In the early thirties Louisa Lane became too large for the baby parts in which she had been so successful and too immature for the usual lines of business. For about two years she was not seen upon the stage, but in 1833 she reappeared as a member of the Bowery Theatre Stock company, having meanwhile passed from childhood into charming youth. She had ceased to be an infant prodigy; her work as a full-fledged actress had begun. She played with all of the great actors and actresses of the day, and acquired more thoroughly than she had ever possessed it before the habit of industry. These were the working days of the profession. The bill was changed nightly, and it never contained less than two pieces; not infrequently three or four were performed. Most of the actors and actresses sang as well as acted, and entertained the audiences with songs and dances during the waits between the acts. One of the triumphs of Miss Lane's association with the Old Bowery was her rendition of the role of *Julia in The Hunchback* when she was fourteen.

The year 1838 was an eventful one in the life of the young actress. She had acquired sufficient experience and training at the Bowery Theatre to equip her as a leading lady, and Francis C. Wemyss offered her this position in his stock company at the Walnut Street Theatre, Philadelphia. In the same year Miss Lane married Harry Hunt, a handsome young Irish actor in the company. Mr. Hunt possessed a fine voice, and was in demand as the singing hero in the melodramas and light operas of the time. He was Francis O'Galladstone in *Pocock's Rob Roy*, Harry Bertram in *Guy Mannering*, and *Sanford in Sweethearts and Wives*. He had been a member of the fast set which had surrounded George the Fourth before his ascent to the throne, and was a gentleman of dashing manners and great animal spirits. The most memorable event of Mrs. Hunt's connection with this company was the part she played in the first production in this country of Bulwer's famous play, *Richelieu*, on September 24, 1839. Edwin Forrest played the Cardinal, Edmund O'Connor, Dr. Maupret, and Mrs. Hunt, Julie de Mortimer. Manager Wemyss staged the production in a manner which, for those days, was magnificent, and Forrest was so pleased that he promised to play one night gratuitously at the end of the run. He scored a great triumph in the part of Richelieu. The wonderful success of the play and actor marked a new era in American dramatic history, and in the career of the tragedian. "Up to that time," Mrs. Drew has said, "the great drawback to Forrest's impersonations had been their excessive robustness, not to say boisterousness; but with his performance of Richelieu he seemed to realize the necessity of toning down his redundant vigor. From that time he became more subdued and natural."

After two seasons under the management of Wemyss, Mr. and Mrs. Hunt joined the Chestnut Street Theatre Stock company, which was under the management of Lewis L. Pratt, and which contained among its number Peter Richings, the father of Caroline Richings, who reigned supreme for years in the hearts of the American public as a prima donna, and who died a few years ago poverty stricken and forgotten. During her engagement with this company Mrs. Hunt played Beatrice and Ophelia. In the years immediately following she toured the country, appearing in the large cities in a wide range of character, and proving that she possessed wonderful versatility as well as great talent. She ran the gamut from the tragic roles of Shakespeare to the soubrette parts of farce. Besides the elder Booth and Forrest and Macready in tragedy she had supported at this time John Sheep Clark, John E. Owens, Joseph Jefferson, and others in comedy, and had fairly won her position as one of the most accomplished all-round actresses on the American stage. She played gay young girls and hags and trembling with age on the same evening with equal facility. In 1842, in *Blanche Heriot*, at the old Park Theatre, she completely captivated the theatregoers of New York, who realized that the bud of promise they had seen in little Miss Lane at the Bowery had burst into luxuriant flower in Mrs. Hunt.

In 1848, after securing a divorce from George Mossop, a fairly good actor of Irish birth, who was chiefly remarkable because he could not speak without stammering badly off the stage, although before the footlights his language was as smooth and flowing as that of an orator. He died a year afterward, and in 1850 Mrs. Mossop, while acting at Meech's Museum in Albany, met and married John Drew, the best comedian in America in Irish parts and those requiring elegance and dash and broad humor. Like Hunt and Mossop, he was a native of Dublin, and was twenty-three years old at the time of his marriage. He had been on the stage only five years, and his wife's experience and sound judgment were of immense benefit to him in developing his talent and shaping his career.

Mr. and Mrs. Drew returned to Philadelphia in 1852 to join the Chestnut Street Theatre Stock company, then under the management of Mr. Quinlan. Mr. Drew made his first appearance before a Philadelphia audience on August 28 of that year as *Trapane in Cibber's comedy, She Would and She Wouldn't*, in which Mrs. Drew played the part of *Donna Hypothila*. Later in the same season Mr. Drew appeared as *Doctor O'Toole in The Irish Tutor*, and then first gave one of his delightful and imitable renderings of comic Irish characters. One of the favorite character actors of that time in dashing juvenile parts was William Wheatley, who afterward made a fortune by the production of Jarrett and Palmer's *Black Crook* when he was manager of *Niblo's Garden*. Wheatley and John Drew leased the Arch Street Theatre in Philadelphia in 1853, and opened it on August 25 with a production of Bulwer's *Money*, one of the most popular comedies of the time. Mrs. Drew made her debut at the theatre with which she was destined to be so closely connected for so long a time on December 19, 1853, when she appeared as *Constance in The Love Chase*, which was played until December 26, upon which date Mrs. Drew portrayed *Lady Volatile* in the successful comedy *Paris and London*. During the same season Mrs. Drew appeared and scored successes as *Beatrice in Much Ado About Nothing*, *Mrs. Oakley in The Jealous Wife*, *Jane Shore*, *Young Norval*, *Widow Cheshire*, and in other parts so widely different as to put her versatility to the severest test.

One of the notable productions of Wheatley and Drew was the *Comedy of Errors*, which enjoyed a run almost unprecedented in those days. John Drew and his brother Frank, whose likeness to one another was remarkable, played the two Dromios and William Wheatley and L. R. Shewell played the two Antipholi. It is

doubtful if this performance of the comedy has been since equaled. It was impossible to distinguish between the two Dromios and the two Antipholi. Mrs. Wheatley conversed for some time with Mr. Shewell one night on domestic matters before she discovered that he was not her husband, and on one occasion, when Frank Drew was ill, John Drew played both parts until the last scene, when both Dromios appeared without discovery by the audience.

Mr. Drew retired from the management of the Arch Street Theatre in 1855 to make a starring tour through England and Ireland, which won him recognition as one of the best of American comedians. When he returned, again became affected with the managerial fever, and in 1857 leased the National, afterward called the Continental Theatre, in Walnut Street, Philadelphia. The first production was *The Maid Queen*, which, despite the strong company, in which were Joseph Jefferson, Edwin Adams, Mary Devlin, afterward Mrs. Edwin Booth, and George Bonciani, was played to lossing business and within three months Mr. Drew relinquished the management and became with Mrs. Drew a member of the stock company of the Walnut Street Theatre under the management of Mrs. D. P. Bowers. They remained in the company until November, 1858, when, after a farewell benefit, Mr. Drew went upon an extensive starring tour to California and Australia.

William Wheatley had formed a partnership with John S. Clarke after Mr. Drew retired from the management of the Arch Street Theatre, but they gave up the house at the close of the season of 1860-61, and Mrs. Drew herself assumed the responsibilities of managing this popular old theatre. This was the beginning of the second great epoch of her career. In 1862 John Drew returned from his Australian tour, and reappeared at the Arch Street Theatre under his wife's management. He played an engagement of one hundred nights with great success, making his last appearance on May 1, 1862. Eighteen days later he was dead, at the age of thirty-five.

Mrs. Drew was forty-four years old when she became a theatrical manager. Practically her whole life had been devoted to the stage. She had acted many parts of widely different character and won a reputation as one of the most talented and versatile actresses on the English-speaking stage. There was probably not one who possessed a better all-round equipment for her profession. In addition, her judgment as to her husband's experience and lack of success as a manager had taught her valuable lessons as to theatrical management. She was, therefore, eminently fitted for her work when she assumed control of the Arch Street Theatre in 1861. A history of the house during Mrs. Drew's management would be almost an epitome of the activity of the American stage during this period. Few, indeed, were the representative American plays and players that were not seen at the Arch Street Theatre while Mrs. Drew was manager. With the gradual disappearance of the old stock system and the on-coming of the star combination plan the policy of the house was changed. The Arch Street Theatre was a dramatic thermometer. It changed and progressed with the changes and progress of the American stage. When Mrs. Drew relinquished the management in 1862, after thirty-one years of service, she had not made a fortune, but she had given her theatre and herself a glorious record of artistic achievement.

The theatre was opened for the first time under Mrs. Drew's direction on Saturday evening, August 31, 1861, with *The School for Scandal* and *Aunt Charlotte's Maid*, which plays were presented by one of the best stock companies ever organized. Charlotte Thompson, who was regarded as the most promising young actress of her time, was leading lady. Among the men were John Gilbert; L. R. Shewell and J. K. Mortimer, who were very popular light comedians; Robert Craig, who afterward became a great favorite, and Frank Drew, who was the low comedian of the company. In the production of *The School for Scandal* John Gilbert, of course, played Sir Peter and Mrs. Drew, Lady Teazle. In addition to the cares of management Mrs. Drew appeared in forty-two exacting roles during this first season. During the run of *Love's Labor Lost*, which was magnificently produced during the Christmas holidays, John Drew returned from his tour and played a special engagement, which began on January 13 and continued until May 8. The season closed with Jane Coombes in a round of characters, beginning with Julia in *The Hunchback*. During the second season most of the popular stars appeared at the Arch Street Theatre. Maggie Mitchell was seen in *Fanchon* and other plays. Kate Bateman, supported by J. W. Wallack, appeared in *The Hunchback*, John S. Clarke in a round of old comedy parts, Caroline Richings in opera, John Wilkes Booth in *Richard III*, and other plays; Mary Provost as *Neil Gwynne* and other characters; Edwin Adams and Mrs. D. P. Bowers in standard comedy. Mrs. Drew ended the season, and the existence of the "old Arch" on May 9 with a production of *Grist to the Mill*, in which she played Francene. In nearly all of the many plays put on during the season she appeared, besides attending personally to the details of the management. These two seasons are typical of those at the Arch Street Theatre before it became a combination house, and gave an indication of the remarkable activity of this period of Mrs. Drew's career.

It was practically a new theatre that was opened for the season of 1863 on September 9. The company was also new. One of its members, a young actor who had little reputation, but who was a remarkable good Bob Acres in the production of *The Rivals*, was Stuart Robinson. E. L. Davenport, J. W. Wallack, Jr., and Mrs. Farren appeared that fall as joint stars in a repertoire of Shakespearean and other standard plays. Among the other stars who appeared at the theatre this season were Charlotte Thompson, Mrs. Bowers, Charlotte Richings, Frank Drew and Lotta Crabtree. Stuart Robinson played the Dromio of Ephesus to the Dromio of Syracuse of Frank Drew in *The Comedy of Errors* during this season.

It would be a long task to give even the names of the celebrated actors and plays which were seen at the Arch Street Theatre in the succeeding years of Mrs. Drew's management. Old favorites made last appearances there, and young actors and actresses—fledglings who were destined to soar high—made their debuts upon that stage. Fanny Davenport and Roland Reed were recruits to the company's ranks in the season of 1868-69; Georgie Drew, a daughter of Mrs. Drew, and later Mrs. Maurice Barrymore, made her first appearance on any stage as Leona in a one-act piece called *The Ladies' Bat*, which was played after *Partners for Life* on October 21, 1872; and on March 22 in the following year at his sister Georgie's benefit young John Drew made his professional debut as *Plumbers in Cool As a Cucumber*. Meanwhile Lydia Thompson's *Burlesques* had electrified the "new Arch" audiences in 1869, and E. S. Sothern, J. S. Clarke, Charles Mathews, John Brougham, and other stars had appeared in

many characters, and Lotta had given portrayals of her quaint types.

The *Black Crook* ushered in the season of 1873-74, and was followed by a new play called *Justice*, in which Louis Aldrich was leading man and Ada Rehan played a minor part. Among other offerings of the season were *Dion Boucicault in Mimi*, *Augustin Daly's company in his play, A Flash of Lightning*, Lydia Thompson, and *Castro* by the stock company, in which Georgie Drew played Esther Eccles, and John Drew Captain Hawtree. Mrs. Drew began at this time to devote herself more to management than to acting, and during the season originated only one new part, that of Madame Bertha in *A Mother's Love*, a new play by Charles H. Morton. In the season of 1875-76 Georgie Drew was leading woman, and Mrs. Drew played Cynica to her Galatea at her benefit on April 9. With this season ended the stock system at the Arch Street Theatre. A list of the stars who appeared at the house during the succeeding years of Mrs. Drew's management would be a nearly complete list of the prominent actors and actresses of America.

Mrs. Drew played the part of Mrs. Malaprop in *The Rivals* for the first time on February 22, 1879, when Joseph Jefferson revived the old comedy at the Arch Street Theatre. This is, perhaps, the character with which Mrs. Drew is most closely identified in the minds of the present generation of theatregoers, and upon that first night the artistic delicacy and quaint humor of Mrs. Drew's portrayal brought her a share of the honors equal to that of Mr. Jefferson. A grand testimonial was tendered to Mrs. Drew by the people of Philadelphia in 1880. She originated the part of *Belinda Treherne* in *Engaged* in 1886. Mrs. Drew's management of the Arch Street Theatre ended on the night of May 7, 1882, when she appeared with great success as the Widow Green in *The Love Chase*.

Thus ended a most eventful period in a most eventful life. Mrs. Drew's activity did not end with it, however. Her delightful comedy as Mrs. Malaprop, with Joseph Jefferson as Bob Acres and William Florence as Sir Lucas O'Trigger, in a notable revival of *The Rivals*, is still fresh in the public mind. Mrs. Drew also appeared in recent years with Julia Marlowe in *The Love Chase*, in *The Arabian Nights*, at the Standard Theatre, and for one season in a company of her own, in which her son, Sidney Drew, and his wife, Gladys Rankin, supported her. Mrs. Drew's last engagement was a brief one in the title-role of *The Sporting Duchess*. While Mrs. Drew was within a few months of eighty years when she died, her heart was young and her enthusiasm as strong as ever for the best on the mimic stage and the stage of life.

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## ENGAGEMENTS.

James A. Keane, by Kathryn Kidder, for the part of Count de Neipperg in *Madame Sans Gene*.

Rose Leighton has been engaged by Oscar Hammerstein to play the mother in *La Poupee*.

Frank L. Weaver, for his fourth season with James L. Young. Mr. Weaver has recovered from an operation performed upon his jaw at Baltimore.

George Hope, with Chauncey Olcott.

Nat Childs, formerly with Abbey, Schoeffel and Grau, and business-manager for Henry Irving during his last season in America, has been engaged by Charles Frohman to act as business-manager for Maude Adams' coming tour.

Ethel Browning, for Otis Skinner's company. She is now at her home in Indianapolis, Ind.

August Singrist, stage-manager for the past three seasons with the Brownies company, as stage-manager for *One Round of Pleasure*.

Grace Huntington, for the part of Elizabeth Hubbard in Estelle Clayton's production of *A Puritan Romance*.

Woodward Barrett, for *Secret Service*.

Ada Melrose will be the leading soubrette in *The Girl from 'Frisco* this season.

Otis Shattuck, Edward Wonn, H. G. Lomdale, Lem B. Parker, Alf. Hilton, Oliver Howe, Neba Harrison, Minnie Bernard, Elizabeth Whitney, Minnie D. Parker, Thomas Fitzgerald, and E. H. Gerstl, for *The New Wing*.

Thomas Coleman, by Margaret Mather.

Mr. and Mrs. C. Rowan, for *The Cherry Pickers*.

Frank Durant, for *The Tarrytown Widow*.

Hal Clarendon, Jr., with Bertha Creighton.

Martha Hamilton, Emery Hiborne, Ethel Norcross, Edward McWade, W. W. Taylor, John Sobey, Russell Turner, Charles E. Hubbell, and George S. Braden, for *A Divorce Cure*.

Blanch Moulton, Helen Robertson, Claire Ellison, Miss Everett, Baby Morris, Dore Davidson, and Ramie Austin, for *Two Little Vagrants*.

Among those who have been engaged through the Packard Agency for Shannon of the Sixth are Marcus E. Holmes, Beatrice Foster, Florence Foster, and Mand Durand.

Hilda Clark, for *The Highwayman*.

Frank McAndrews, of the Scranton, Pa., Academy of Music, with Payton's Big Comedy company, as head stage carpenter. Charles Farrel has also joined this company.

Mr. and Mrs. J. Knox Gavin, with the Columbia Comedy company.

Camille Gantier, with the Corse Payton company, for a dancing specialty.

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## THE USHER.



The fine art of Mrs. Drew mellowed and deepened in flavor, like old wine, as the years rolled by. Like Jefferson, however, she was always up to date, the style of her acting changing with the modifications in public taste, so that it never appeared to grow stale or old-fashioned.

It is significant that Mrs. Drew's memory never failed her on the stage until she essayed the title-role in the melodrama, *The Sporting Duchess*. She could not get the lines of that part into her head, and after two or three performances she withdrew, although she never found her mind unable to retain *Sheridan* and *Goldsmith*.

To the present generation of playgoers Mrs. Drew's art was little known, and, indeed, outside of the city of Philadelphia, where she managed the Arch Street Theatre ably and played almost continually for more than thirty years, it was not familiar to playgoers at large of a former generation.

The Drew name is celebrated throughout the land, and the Drews are entitled to be ranked beside such other distinguished families of the theatre as the Booths, the Jeffersons, and the Wallaces.

Of Mrs. Drew's children the most gifted was George Drew-Barrymore, who inherited not only her mother's talents as a comedienne, but who possessed also in ample measure her keen wit and shrewd insight. John Drew, the least talented, is the most successful—an anomaly not at all unusual on the stage nowadays—while his brother Sidney, who has the true *vis comix*, is a professional ne'er-do-well.

There are few of the good old players left that were Mrs. Drew's early contemporaries, and every year the list is decreased. Some of them have not been able to reconcile themselves as she did to the changed conditions of the stage; but she was too intelligent and too philosophical to resent them.

A genial soul; a good life, well used—peace to the veteran's memory!

It is announced that the Theatrical Trust will not submit to any dictation from the Scenic Painters' Alliance or the Theatrical Protective Union.

This pronouncement from a concern that wants to do all the dictating itself is quite natural, but it is made without reference to the fact that successful dictation necessarily implies the power to dictate.

While I am not in sympathy with any co-operative action that restricts or interferes in any way with individual liberty, at the same time there would be something enjoyable in a fight between the tyrants of labor and the would-be tyrants of the Theatrical Trust.

And the result of such a contest could be foretold without the slightest difficulty.

The *Times-Herald*, of Chicago, notes that managers "in purchasing literary wares by their brand and solely with reference to the distinction of the word spinner in whose factory they originated, are often in the position of the countryman who goes home with a gold brick in his pocket and nothing to speak of among his cash assets."

The gold-brick game has prospered especially during the past four or five years, but it has come near bankrupting the two or three managers that are its willing and most frequent victims.

Season after season they throw their nets out in England and France, and drag in a heterogeneous assortment of plays—for the most part worthless or unavailable—paying an extravagant price for the privilege. Some of these curiosities find their way to the footlights in New York eventually, where the majority of them fail either to interest or to attract the public in paying numbers. The rest are left on the shelf forever.

The theory of the managers who work on this singular plan is that in grabbing everything in sight in the foreign play market they are certain to get a few successes, and these they rely upon to counterbalance the numerous failures.

Of course, the grab-bag method isn't worthy to be dignified as real management; it's scarcely up to the level even of speculation, which presupposes the exercise of some intelligence. The man who buys plays yet to be written, no matter how celebrated may be the names that will sign them, is a pillar of the gold-brick industry, and he shows stupidity nearly as dense when he sits in and secures foreign plays by the wholesale without reference to the probability of their suiting the requirements of American audiences.

The scheme is both hazardous and costly. That two or three men have continued to work it without actual and public disaster for several years past is no more of an assurance that they

can continue to beat the game indefinitely than it is that buying a pig in a poke is a safe and sensible way to invest money.

There is generally a spurt of good business in the early weeks of the season, traceable directly to the public's zest for theatrical amusement after the Summer rest.

So far as may be judged in the beginning there is more than ordinary avidity displayed by the astrogers. Reports of receipts unusually large for the first week of September reach THE MIRROR from many directions. This seems to sustain the indications of solid improvement that have been observed.

Perhaps the healthiest sign of all is that the meritorious attractions already out are doing all the business while the other sort—including several pretentious new ventures—are doing nothing.

## ELSIE ADAIR'S PLANS.

A letter reached THE MIRROR last week from W. B. Vanderlip, husband and manager of Elsie Adair. It was dated Sydney, N. S. W., July 26, and runs as follows: "Miss Adair was taken seriously ill in Sydney on the night of July 3. She fainted during her dances. The house was jammed, it being American night. She is now convalescent. The company (members) had but still two weeks to run on their year's contract, so we disbanded. Hugh J. Emmett, the only American member left, has taken out a company playing the provinces. Miss Adair has received an offer of a two years' contract in Australia at £50 per week, and will remain here. I will take the vitascope through the South Sea Islands, Java, Siam, Manila, China, Japan, and across Northern Siberia to Odessa.

"A Night Out (The Gay Parisienne) and My Friend from India have fallen flat here.

Your correspondent, a bright young man, Mr. Newton Daily, has kindly furnished us with Minutes.

Australian productions, as far as scenery goes, are mounted better than in America. All theatres are devoid of stock scenery. Each company carries its own.

"He Jordans and I had to hustle to find three sets to enable us to perform at all in our respective theatres.

"Miss Adair has developed rare comedy powers. The press unites in saying 'the best comedienne America has sent us.' By her doctor's advice she has given up the serpentine dance, and will confine herself to comedy."

Mr. Vanderlip inclosed the programme of an entertainment Miss Adair and her company gave for the King of Siam, at the Bangkok Palace, on December 14, 1896. It is printed in gold ink and has the programme both in English and Siamese.

## A NEW THEATRE OPENS.

The great trans-Harlem section of the city, which has been heretofore without any place of amusement, is now equipped with a playhouse, that in the luxury of its appointments rivals any of the downtown theatres. The Metropolis Theatre, which opened on August 20, is located at 142d Street and Third Avenue, in the centre of a district, the 300,000 inhabitants of which have been unable to attend a theatre without the prospect of reaching home about daybreak staggering them in the face. Through the efforts of Manager Mortimer M. Thesis, a first-class playhouse is now at their very door.

The interior of the Metropolis is handsome and tasteful in design; the walls being of a pale blue tint, the proscenium arch of cream and gold, and the orchestra chairs of a dark red. Over the proscenium is a large painting entitled "A Stratagem of War" by F. Valenti. A spacious roof-garden will be used for Summer entertainment, while during the cold weather there will be concerts in a Winter garden in the basement. The business management is in the able hands of Ira J. La Motte, formerly of the Schiller Theatre, Chicago.

The success of Manager Thesis's venture is attested by the large attendance during the opening week, when in Gay New York was presented. The cast is mediocre, with the exception of Gertrude Zella, Jeanette Bagard, and Lee Harrison, who, by their excellent work, are the bright lights of the performance.

## AN ENTHUSIASTIC WHEELMAN.

Frederic de Belleville returned to the city last week. Mr. de Belleville has spent nearly the entire Summer awhirl and comes back in excellent health for the season's work. He has made many recruits to the L. A. W., and fondly disposes his consul orders, the reward for his valuable aid to the League.

## MIRROR CALLERS.

Among the visitors to THE MIRROR office during the week were:

Nellie M. Davis, Cassie Fawcett, Josie Deacon, Freddie Knott, Sue Belle Mead, Sara E. R. Schenck, Carrie Ester, Iza Breyer, Mayne Kealty, Jennie Jacobs, Beatrice Constance, Francis Allen, Gertrude Claire, Adelaide Russell, Anna Boyd, Gladys Earle, Julie Romaine, Marie Parks, Ruth Richards, Edna Scott, Margie Wilburn, Edith Totten, Bebe Bronson, Ella Herring, Mary Churchill, Eleanor Hunter, Lizzie Melrose, Annie Alliston, E. H. Lee, Hattie F. Noffin, Julia Hanchett, Alice Maxwell, Gertrude Seymour, Alice Campbell, Nina Black, Gertrude Clemena, Grace Hopkins, Edith Ives, Lizzie Mac Uimer, A. Palmer, Helen Guest, George Dennis, Lillian Stillman, Rachel Deane, Leah Williams, Violet Carlton, Florence Norton, Jennie Orr, Maude Ream Storer, Frankie Perterson, Lillian Sterling, Lulu Farnance, Amy Lee, Cora Clifton, Mervil France, Minnie Jarboe, Pauline Davidson, Fannie McIntyre, Belle Williams, Minnie De Haven, Arleen Bertelle, Margaret Ashton, Beatrice Lieb, Lola Morris, Jennie Lewis, Hattie Vere, Emilie Russell, Bertha Kellogg, Lillian Chanton, Geneva Parker, George F. Farren, Moreton Baker, Ben Thompson, George Mandeville, E. L. Sacket, Morgan E. Conant, E. P. Lewis, P. E. Collin, John D. Canfield, E. S. Rex, Harry Thompson, Addison Pitt, Will Robyne, H. B. Roche, G. K. Fortune, Maurice Hodge, Harry Dickerson, Frederick Reynolds, Walter Kennedy, Edward W. Morrison, Edwin Brandt, W. D. Stone, E. E. Collin, Frank Devane, Holbrook Blinn, Irving Brooks, Jack Palmer, Thomas MacLarney, Charles B. Cochran, Carl Ahrendt, E. R. Mason, Fred Miller, Ned McNeil, Frank Slocum, Harry M. Reid, Bert Carter, Frank Ely, T. S. Whiting, George F. Farren, John E. Milton, James A. Keane, Wallace Henderson, Berton Radford, William Downey, Edward Schilling, W. J. Ringland, Charles P. Gilmore, George Farchild, Fred Osterhout, Douglas Lloyd, George E. Perrolat, Edward Hirsch, Frank Rushworth, Carl St. Anbun, St. John Williams, William Gavin, Samuel Freedman, Max King J. Spanielli, Edwin Emery, W. J. Sully, E. C. Jensen, Theodore Hamilton, Cassius Quinby, Ben J. Dillian, Bobby Fountain, Hawley Franklin, Frank Melrose, Charles Dickson, Lyon Adams, Albert Monroe, Jessie Campbell, Frank De Vernon, Arthur Larkin, William Riley Hatch, Frank Slocum, Edward Powers, William J. Haining, H. C. De Muth, Harry J. Ridings, Joseph Damery, and Freddie Warren.

## ON THE RIALTO.

One night during Margaret Mather's last engagement at the Columbia Theatre, Chicago, where she presented her elaborate and artistically complete *Cymbeline*, a laughable incident occurred, which not only ruined a perfect climax, but tended to mar the whole performance.

The scene wherein *Fidelio* awakens from the drugged sleep and discovers the headless Cloten, and in her anguish reviles the faithful Plegio for his supposed treachery was sublime. Miss Mather threw all her power, all her charm into that swan song of a heart which, beat upon all sides by villainy, must break. Her life seemed to go out with her ringing cry as she pitched heavily forward—but alas! Cloten was much alive, and did not relish the fair weight which so suddenly struck him. A youthful deity sang out from aloft: "Say, she hit him below the belt!"

The presumably deceased Cloten doubled up as though he had suddenly been taken with a severe cramp; the audience tittered, and an artistic climax was utterly lost.

MARTIN J. DIXON is widely known and popularly esteemed. The friends who would take pride in reciting the history of his many and varied enterprises are almost beyond counting. Yet there was a surprise recently for all of them. By way of filling in the time before his production of Frank Harvey's play, *A Fight for Honor*, Mr. Dixon had been assisting in the direction of the new Ice Palace Music Hall, and, naturally enough, his friends had been dropping in to see him—and the entertainment. Until lately it was all right. The friends detected here or there many traces of Mr. Dixon's experienced handiwork, but none that were unexpected. The veteran, however, appears to have had something up his sleeve, and one day there appeared all about the Ice Palace neat little tin signs bearing the inscription: "Dixon's Ice Cream." As one of Mr. Dixon's friends remarked: "We know that Martin was a man of unnumbered accomplishments, but we didn't know that the manufacture of ice cream was one of them."

Says W. J. Chappelle: "I've just come on to join Patent Applied For, which will open in Elizabeth, September 9, and it looks like another big winner, such as The Limited Mail. Luck? Yes, there may be luck, but there's a big element of downright hard work. I don't believe there's a manager in America who works as many hours a day as Elmer E. Vance. Still, I think he has more luck than the average man. Why, when Patent Applied For was written he invented an electric brazier simply to use on the stage—in fact, a 'prop.' A Fall River manufacturer saw it work, recognized its value, and paid Mr. Vance \$50,000 for the patent. Then he went to work, studied out a new electric horseless carriage to use in place of the brazier, and now some Boston men have offered him \$100,000 for a half interest in his new 'prop.' Yes, I begin to think there is something in luck when it will counteract a 'Jonah' like me. Why, do you know, I honestly believe that if Vance should start for the Klondyke there would be an earthquake or some great convulsion of nature which would cause the gold fields to meet him half way."

HERE is another of W. E. Horton's good stories from Mr. Clemens:

George Dubay, a lad, was arrested and given fifteen days in jail for petty stealing from the residence of John T. Kelly one day recently. The boy was formerly employed by Mr. Kelly, and the articles taken were two bottles of soda pop, a box of smoked herrings, a picture of Sam Bernard, and a pound of pepper. A package of ginger which lay near by was left untouched, and when asked by the magistrate why he did not take that, the boy replied: "Well, I thought Mr. Kelly needed that more than I did."

## ADDING TO HER REPERTOIRE.

Margaret Mather's season will open on September 9 in Toronto. *Cymbeline*, *Romeo and Juliet*, and *Leah* will form her repertoire. Miss Mather intends to appear in modern dramas as well as in classic plays. During the season she will attempt *Camille* and *East Lynne*. B. C. Whitney will direct her tour.

## TO SUCCEED THE FRENCH MAID.

Charles E. Evans and E. E. Rice have bought from T. Henry French the American and Canadian rights to the Hotel Topay Turvy, an adaptation by Arthur Sturgis from a farce which had a run in Paris. The play will succeed *The French Maid* at the Herald Square Theatre.

## A STORY DENIED.

It was reported recently that Madame Maretz, widow of Max Maretzak the pianist, was threatened with total blindness and would shortly undergo a serious operation with a view to saving her sight. The story, however, is positively denied by her son-in-law, Charles P. Wilbur.

## EVANS HAS ABSOLUTE CONTROL.

Charles E. Evans has renewed his lease of the Herald Square Theatre. By the new contract he will have absolute control of the theatre for five years, beginning on May 1, 1898. Messrs. Hyde and Behmann will have no hand in the management.

## THE LEAGUE'S AMUSEMENTS.

Emma Elsie West read a paper on Robert Browning and his works at the Literary Afternoon of the Professional Woman's League last Monday. Mary Shaw will have charge of the next Dramatic Afternoon, which will be held on September 20.

## THE MAN IN BLACK.

Mason Mitchell telegraphs from Altoona, Pa.: "The Man in Black was produced here on Friday night by Walker Whiteside, supported by Frederick Paulding, and was a success. The play is very strong in dramatic action."

## NOW MANAGES THE STAR.

J. J. Nugent, who has been with Davis and Keogh for five years, is now manager of the Star Theatre, succeeding Hollis J. Coddy, who is on the road with Blaney's *The Hired Girl*.

## BROOKLYN THEATRES.

Under the Polar Star comes *Zover* from the Grand Opera House to the Gayety this week. The Empire has the City Sports Big Show. At the Unique the Woods Sisters Burlesque company will be the attraction.

## PROFESSIONAL DOINGS.



The portrait above is a good likeness of Alexander Gaden, who has been identified with heavy roles for the past four seasons, and who is acknowledged to be an excellent player in this line of business. His experience has been principally in stock work. Last season for thirty-eight weeks with the company at the Théâtre Français, Montreal. His best work has been done as Dick Van Buren in *The Charity Ball*, Matthew Culver in *The Wife*, Calvin Steadman in *Men and Women*, and Lieutenant Hayne in *Held by the Enemy*, all of which were acknowledged finished and artistic impersonations. In addition to the above he has played over a hundred other parts, among them the Spider in *Silver King* and Prince Zouroff in *Mocha*. Mr. Gaden is now one of the principal members of James R. Wade's Eastern company, and will be seen in all the principal Eastern cities, including Philadelphia, Boston, and New York, this season.

Myra Morella scored a hit as Angelo in *Amorita*, recently presented at the Great Northern Theatre, Chicago.

Mr. and Mrs. George Henschel arrived last week from Europe and are resting at Newport before beginning their concert tour.

Dan Sherman, supported by Minnie May Storrs, opened last Wednesday at Racine, Wis., in Old Dan Tucker.

Willard Curtis has joined Pudd'nhead Wilson for the season.

Almas Temple, of the Mystic Shrine, attended Robert Dowling's opening at Washington on August 30.

W. J. Arnold has closed with Payton's Big Comedy company, and will rest at Far Rockaway, N. Y.

Mabel Love has denied in England her reported engagement for the American production of *La Poupee*.

Edwin Rostell will begin rehearsals for his fifth annual tour in the legitimate at Chicago on September 20. The tour, booked solid to May 15, will be directed by J. Alexander.

Harold Kennedy received a cordial reception at Elizabeth on August 31 from friends who remembered his last visit.

Goodfriend is in advance of the Mandie Adams company in Washington. Next week he will join the Henry Miller company in the same capacity.

Ellen Voekey was the star attraction on August 19 at a dramatic and musical costume source given at Karlsruhe, Germany. In noticing the soiree the *Karlsruher Budelelat* said of Miss Voekey: "The tragedienne claimed the attention of the audience through her artistic efforts, and won enthusiastic applause after each selection."

James A. Herne will begin his sixth season in *Shore Acres* at the Harlem Opera House on Monday, October 11. His tour will extend as far West as San Francisco, where the play made a pronounced hit last year.

Secretary William H. Reed, of the Theatrical Mechanics' Association, wished it understood that the T. M. A. has no connection with the N. A. T. S. E.

Albert Bruning, whose artistic performance of Cloten in Margaret Mather's production of *Cymbeline* is well remembered, has been engaged to originate a part in *A Bachelor's Honey-moon*. It will be of interest to note with what success Mr. Bruning will make the difficult step from Shakespeare to farce-comedy.

Sue Belle Mead will not be a member of the A Trip to Chinatown company as reported. She has signed for the title-role in *The Girl from Frisco*.

The stock company engaged through J. J. Spires for the Théâtre Français, Montreal, has left for that city.

Howard P. Taylor wrote a play called *Klondyke*. He received dozens of letters notifying him that three writers had priority in this title

## AT THE THEATRES.

## Empire—Secret Service.

The Empire Theatre was crowded to the doors last Wednesday evening when William Gillette and the other players who had made his drama, *Secret Service*, the sensation of the London season, appeared upon the New York stage for the first time since their English conquest. There was a grand ovation for Mr. Gillette, who, upon his entrance in the first act, was unable for some time to speak because of the deafening, enthusiastic applause. Not until he had bowed again and again was he permitted to proceed with his lines. At the close of the first and second acts there were repeated curtain-calls, and after the third act the demonstration was prolonged until Mr. Gillette had made a few remarks, thanking his friends for their cordial greeting and assuring all that, while London is very nice indeed, he is glad to be home again.

Additional interest was lent to the occasion by the fact that it presented, for the first time here, Blanche Walsh as Edith Varney, Hope Ross as Caroline Mitford, and Henry Woodruff as Wilfred Varney, the roles originated by Amy Busby, Odette Tyler, and Walter Thomas. Of the trio of newcomers in the cast, Hope Ross won first honors. It was no easy task to attempt the part in which Odette Tyler had scored such a strong personal success, and yet Miss Ross surprised every one. Miss Tyler's quaint little manner of speech and her general work are imitated with astonishing fidelity, while in certain scenes, notably the episode of Wilfred Varney's departure for the front, Miss Ross fairly improved upon her predecessor, playing the part straighter and gaining her points by methods more natural and equally effective. Blanche Walsh's heroine was less lifelike than Amy Busby's, exhibiting not so much of the fearful nervous strain that must be shown in Edith Varney, and drawing less vividly the girl's struggle between love and patriotism. Miss Walsh's brilliant rouge also detracted not a little from the effectiveness of her work in the second act, wherein a pale complexion would have seemed more fitting.

Henry Woodruff's Wilfred Varney, when compared with Walter Thomas', was disappointing. Instead of the impetuous Southern boy, he gave us a society young gentleman who slighted more than one good line, and who went to battle in patent leather shoes, not to be mistaken for the mudstained boots which Mr. Thomas very properly wore. Other newcomers were Lyon L. Adams, a handsome and capable successor to Francis Neilson as Lieutenant Maxwell, and Alice Arnold, who duplicated Meta Brittain's neat little sketch of Miss Kitteridge.

For every one of the favorites of the original cast—Ida Waterman, Campbell Gollan, Joseph Brennan, H. D. James, Alice Leigh, William B. Smith, and M. L. Alsop—there was a hearty greeting, and no reason appears why *Secret Service* might not be a metropolitan fixture for all of another season. The stage-manager at the Empire forgot to set the clocks in the Varney house to correspond with the time of action—a detail that was a pleasing feature of the run at the Garrick.

## At Other Houses.

Owing to the fact that Monday, September 6, Labor Day, is observed as a legal holiday, this issue of *The Mirror* has been sent to press earlier than is customary, and the reviews of the various openings have been deferred, therefore, until next week. The current bills, as announced at the theatres, are as follows:

**LYCEUM.**—E. H. Sothern opens the season at this house, presenting "Change Alley," a new comedy by Louis N. Parker and Murray Carson, based upon the historic South Sea Bubble excitement in London. Mr. Sothern is assisted by Virginia Harned and his clever company, which remains practically the same as last season.

**KNICKERBOCKER.**—George Edwardes' London Gaiety company, just arrived from England, offer the latest Gaiety success, *In Town*. The large company includes many who have already been favorites on this side of the Atlantic.

**BIJOU.**—At this house Roland Reed begins an engagement of ten weeks with George H. Broadhurst's farce, *The Wrong Mr. Wright*, which has been presented before no nearer than Harlem.

**FIFTH AVENUE.**—This house is opened under its new manager, Edwin Knowles, with *A Southern Romance*.

**HOYT'S.**—A Bachelor's Honeymoon, another new work, is the bill. It is played by a capable company and is said to have proven successful during a brief preliminary tour on the road.

**THIRD AVENUE.**—The Rays make their first appearance here out of vaudeville, presenting Edgar Seiden's new farce-comedy, *A Hot Old Time*.

**PEOPLE'S.**—A. S. Lipman appears for the first time in New York as a star in a new American drama, *The Indian*.

**GRAND OPERA HOUSE.**—Charles H. Hoyt's A Contested Woman returns to town with Belle Archer in the title-part originated by Caroline Miskel Hoyt.

**HARLEM OPERA HOUSE.**—Mr. and Mrs. Edwin Milton Royle give Captain Impudence its first hearing up town.

**COLUMBUS.**—Mathews and Bulger bring back At Gay Coney Island to the scene of its metropolitan debut of last season.

**METROPOLIS.**—This new "trans-Harlem" house has begun its second week, the attraction being Two Little Vagrants.

**ACADEMY.**—The spectacle, *Nature*, has been improved by the introduction of new specialties and a remodeled book and score.

**STAR.**—The Privateer has begun its third week at this house.

**FOURTEENTH STREET.**—Shall We Forgive Her is attracting large audiences of the lovers of melodrama.

**MANHATTAN.**—What Happened to Jones has hit the popular taste and is on for a run.

**HERALD SQUARE.**—The Girl from Paris will celebrate her three hundredth performance on September 25.

**DALY'S.**—The Circus Girl has begun her thirteenth week with unflagging energy.

**CASINO.**—The Whirl of the Town has only three weeks longer to run.

**GARRICK.**—The Good Mr. Best will be replaced next week by Charles H. Hoyt's new farce-comedy, *A Stranger in New York*.

**MURRAY HILL.**—The new stock company is presenting *Confusion and In Honor Bound*.

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*Johnstown (Pa.) Opera House, is Johnstown's best Theatre. Good time open. Terms reasonable.*

## PROFESSIONAL DOINGS.

Ed J. Heron will replace Harry Clay Blaney in *A Boy Wanted*.

The last week of the present run of *The Girl from Paris* at the Herald Square will bring forth an entirely new cast, the Boston company headed by Georgia Caine replacing the cast now playing.

Mabel Eaton left on August 28 to play leads with the Broadway Stock company, at Denver.

Agnes Farnum is with *A Black Sheep*.

"Damn the Queen," shouted Martin Sweeney at the Casino recently when replicas of an illuminated address congratulating Queen Victoria upon having attained her seventy-ninth birthday were being given away. Mr. Sweeney had made a few remarks, thanking his friends for their cordial greeting and assuring all that, while London is very nice indeed, he is glad to be home again.

Catherine Bartho, the premier danseuse of the Casino, had a narrow escape in a runaway in Van Cortlandt Park recently. A mounted policeman caught Miss Bartho's horse, after it had run a mile, and she escaped with an injured ankle. After her dance in the evening she fainted and was carried home unconscious.

*Cuba's Vow*, under the management of George Kennington, will open in Nashville, Tenn., on October 25 during Centennial week.

Minnie Tracy, daughter of Colonel John Tracy, of Ravenswood, L. I., has been engaged by Sonzogno as the prima donna of the opera company which will sing *La Scala* in Milan.

Howard P. Taylor has visited Stamford, Conn., superintending the rehearsals of his play, *Infatuation*. Last week he spent in Pater- son, N. J., performing the same duties for Agnes Herndon's company, which will present the same play.

The Western company presenting *The Girl from Paris*, in which Mamie Gilroy plays the title-role, opened last week in Scranton, Pa. E. E. Rice was present at the opening.

Ramsey Morris will oversee the tour of Andrew Mack in Mr. Morris' new play, *An Irish Gentleman*, which opened in Hartford on September 2.

The season of the stock company at Peaks Island, Maine, closed last Saturday. Bartley McCullum will go direct from Peaks Island to Hopkins' Theatre, St. Louis, where he will be light comedian and stage-manager.

John W. Rough has painted new scenery for Roland Reed's production of *The Wrong Mr. Right* at the Bijou Theatre.

Beresford Webb will not be a member of the Herbert Kelcey-Effie Shannon company as announced last week.

Nella Madeleine Davis will play Madame Katzenjammer in the *Never Again* road company.

John E. Kellard has been offered the leading roles in *A Ward of France* and in Margaret Mather's company, and a prominent part in Fanny Davenport's new play, but he will originate a unique character in Augustus Piton's new production, *Cumberland, '61*. The paragraph published in the daily papers that he is at work on a dramatization of "The Damnation of Theron Ware" is premature.

The first formal production of *A Puritan Romance* will occur in Philadelphia at the Park Theatre on October 4. An elaborate electrical light plant is now being constructed for this play.

Mathews and Bulger's big Boston hit in *At Gay Coney Island* has been celebrated by the manager in neatly arranged clippings from the Boston papers sent to friends as specimens of the opinion of "the effects East."

The Georgia Minstrels performed at the lawn outing of the Waukegan, Mich., Advertising Club on August 14.

Lamar C. Quintero, of New Orleans, is in the city for a brief visit.

Edgar Smith, who wrote the musical comedy *Bimbo of Bombay*, is staging the work at the Criterion Theatre, Brooklyn. Several cases of apparatus for illusions, designed by Sydney Marlow, who will play the mysterious Hindoo, have arrived from Paris and will be tested at rehearsals.

The Liliputians have produced their new play, *A Fair in Midget Town*, in Steglitz, Germany, with great success. They sailed for this country on September 2.

An announced auction sale of the Casino has been postponed indefinitely.

Hugh Quarles will this season be in charge of the Bijou box office. Mr. Quarles has made a reputation for ability and courtesy in the West. He was treasurer of the Columbia Theatre, Chicago, and of the Century, in St. Louis.

"Royal Souvenir Night" was celebrated at the Casino on August 23.

The French Maid, which will succeed *The Girl from Paris* at the Herald Square, received its first rehearsal on August 24.

The Théâtre Français, Montreal, reopened for the season last week.

Vivian Bernard has returned from Blue Point, L. I., and is considering a good offer for the season.

The boy attaches at the Grand Opera House have been arrayed in gorgeous new uniforms of navy blue and gold, and Solomon in all his glory was never in their class.

A meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, was held last Sunday, when the trustees presented for discussion certain matters of importance.

The Salt Lake City Stock company left this city for Utah last Wednesday.

Lillie Eldridge lost a pocketbook on an "L" station one day recently.

Mr. and Mrs. Edward Paulton and family have returned to town for the season.

Revivals of *Led Astray*, Alabama, and *Hoodman Blinde* are in preparation by the Murray Hill Stock company. Scott Inglis, Australia's favorite young player, will soon appear with this company.

Sigur Perugini is still visiting friends in England.

Mr. and Mrs. Fred Rullman sailed last Saturday from England, homeward bound.

John Burton has been specially engaged for the production of *Alabama* at Forepaugh's Theatre, Philadelphia.

Mr. and Mrs. Charles A. Jones (Gertrude M. Clarke) have joined the Castle Square Opera company in Atlantic City. Mr. Jones has signed as stage-director for the Washington, D. C., season.

Marble Arch and Among the Breakers were played at Saratoga last week, under management of Mrs. John A. Manning, in aid of the St. John's Opera House, is Johnstown's best Theatre. Good time open. Terms reasonable.

Christina Home. The casts included David Valencourt, Edward Griffing, Louis Howe, Israel Putnam, Mrs. Charles F. Wells, Mrs. Dore Lyon, and Miss Parker.

Tom Karl and Lucille Saunders gave a song recital at Nantucket on August 26.

Charles Kent arrived from Chicago on September 2, and was engaged on September 3 for the season.

David Valencourt will go with The Sporting Duchess.

Roland G. Pray has been engaged as business-manager of *The Tarrytown Widow* company by D. W. Truss and Co.

Augustus Brooke has been especially engaged for *De Mauprat* and other opposite roles in support of Edwin Rostell.

The Twin Saints, by Frank J. Hall and Marie Madison, was produced for the first time, at Wilkes-Barre, Pa., on September 2, and scored a success. It is an amusing comedy, ably interpreted by a company including Theodore Babcock, Sol Aiken, Julie Kingsley, Jennie Weatherby, and Thomas Ross.

Robert Mantell's season, under the management of M. W. Hanley, opened at Waterbury, Conn., September 1, when his new play, *A Secret Warrant*, by W. A. Tremayne, had its first presentation. It is a strong drama and was enthusiastically received. The supporting company, headed by Charlotte Behrena, is an excellent one, and the scenery and costumes are all that could be desired.

The first public matinee of the Stanhope-Wheatcroft Dramatic School will occur at Hoyt's Theatre early in December.

Dainty little books containing half-tone portraits of Maude Adams in various characters were distributed at the Empire last Wednesday evening by way of announcing her coming stellar debut in *The Little Minister*.

George Backus is writing an account of his summer cycling tour through England, Scotland, and France.

Vernona Jarreau will begin her starring tour in *A Paris Doll* at Hartford, Conn., next Monday.

Ralph Edmunds has resumed publication of his bright press-sheet, *Theatrical Tidings*, for the season.

Blanche Seymour was painfully injured recently in a cycling accident at Buffalo, and was compelled to decline an engagement offered the day after the accident. She has now completely recovered.

Ida Smith joined the Bettie-Losee company in Alexandria, Minn., yesterday, to play juvenile leads.

S. Goodfriend will act this season as business manager for Henry Miller's tour in Heartsease. Mr. Goodfriend, meanwhile, is heralding Maude Adams' stellar debut.

Plans have been completed for a new, handsome theatre at Yarmouth, N. S. It will have a seating capacity of one thousand, a stage suitable for large productions, and all modern improvements.

For the first time on any stage, *The Governors*, a satire on gold mine speculation and woman suffrage, by Fred S. Gibbs, was performed at Port Huron, Mich., on September 1, by the Ward and Vokes company, an organization that numbers thirty-two people this season. E. D. Stair says the new farce is a success.

Maggie Holloway Fisher sailed on the *Lucania* last Saturday to join the *Never Again* company in London.

Osborne Searle has been engaged to play the parts originated by Oliver Doud Byron in *Inside Track*, *The Plunger*, and *Across the Continent*. He opens at Lawrence, Mass., September 30.

E. B. Wright and J. N. Edmonston, treasurer and assistant treasurer, respectively, of the Fourteenth Street Theatre, are again at their posts, after a summer vacation pleasantly spent at popular seaside resorts.

Beatrice Moreland returned from Europe last week. She made a tour of the continent while abroad.

Octave Lozon goes with *Lost, Strayed or Stolen* company.

Manager Mortimer M. Theise, of the new Metropolis Theatre, gave a collation to the representatives of the press, at his handsome playhouse, after the performance last Friday evening.

A daughter was born to Mrs. Alice De Lacy Ratcliffe last Wednesday.

## QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, impudent, or irrelevant questions. No private addresses furnished. Letters addressed to members of the profession in care of *The Mirror* will be forwarded.]

X. Y. Z., Benwood, W. Va.: Yes. He succeeded Worth.

G. WALLACE, New York city: The advertisement would take six lines and cost \$1.50 for one insertion.

P. J. L.: Lizzie MacNichol's picture was published in the *Christian Mirror* of 1895.

A. B. M., Chicago, Ill.: You will find the company listed in the *Theatrical Roster* of 1897-98.

L. E. W. MONROE, Mich.: Write to S. M. Sheldon, Pulitzer Building, New York city. He can give you a list of entertainment bureaus.

G. F. B., New York city: You might obtain the photograph by asking for it by letter. A letter addressed care of *The Mirror* would reach him.

T. J. BEHREY, Chicago, Ill.: Communicate with the secretary of the Protective Alliance of the Seemingly Painters of America, Room 8, Manhattan Theatre Building, New York city.

J. H. HOPFMAN, Ligonier, Ind.: The actress in question never appeared in the title-role of *La Grande Duchesse*, either at Buffalo or anywhere else.

ART STUDENT, St. John, N. B.: William Archer is the author of "Henry Irving, Actor and Manager." Henry Winter has also written a biography of Henry Irving. Write to Brentano's, 31 Union Square, New York city, in regard to prices of books,

## THE FOREIGN STAGE.

## PARISIAN GOSSIP.

The Midsummer Dullness — The Roman Theatre—Managers' Plans.  
(Special Correspondence of *The Mirror*.)

PARIS, Aug. 19.

The dead calm of midsummer has settled over theatrical Paris. Forbidding, barricaded fronts stare one in the face at the entrances of most of the theatres, and the few now open are almost exclusively patronized by perspiring country cousins and other rural visitors, who, despite the heat, are determined to do full justice to the sights and attractions of the capital.

The popular airs of the opera *Le Trouvère* are being hummed by everybody on the boulevard just now. This buzz of harmony has resulted from the revival of the opera at the *St. Porte-Martin*, under the management of M. Coquelin. Large audiences have greeted *Le Trouvère*, which, owing to the long interval since it has been heard in Paris, is unfamiliar to most of our theatregoers. The revival is most acceptable, particularly as it is sung by an excellent cast.

No stone is being left unturned to make the new *Opéra Comique* a fitting temple for the muses of song and the drama. The eminent painter, Benjamin Constant, has been engaged to decorate the ceiling, and upon it he will paint heroic figures representing some of the principal productions of the house in the past, among them *Romeo and Juliette*, *Orphée and Mirilla*.

No prominent production has loomed up on the dramatic horizon for some time. The theatres have been given over to frothy vaudevilles. One of the most amusing of these is *Les Petites Voisines* (*The Little Neighbors*), which was revived at the *Theatre Cluny* in the latter part of July. It is a very broad, but a very amusing farce. Two aristocratic young women of gay and frivolous tendencies rent houses adjoining one another, and for mutual convenience have a secret door cut through the wall between their reception rooms. Each is popular with the sterner sex, and on numerous occasions the secret door proves very useful in preventing feelings of needless jealousy. Thus, when a wine merchant is paying court to Mlle. Claire, and another suitor, Prince Bibinoff, a fire-eating Russian, approaches, the wine merchant is abated through the door into the reception room of Mlle. Theodoreine, who, as luck or ill luck will have it, is entertaining the wine merchant's nephew. There is a very diverting scene between the young man and the elderly one, who delivers a lecture upon the evils of frivolity. He says there is no excuse for it in a young man, although he, the uncle, is too old to mend his ways, having spent at least ten years of his life in avoiding the consequences of straying in pastures not his own.

Finally Mlle. Claire gives up her house to go to Trouville, and it is taken by a family from the country, of eminently proper and respectable antecedents. But the secret door is still in good working order and gives rise to several laughable situations. Mlle. Theodoreine has not been notified of the change of occupancy next door, and as a consequence the evening quiet of the rural family is disturbed on more than one occasion by a stranger's abrupt arrival through the wall into their peaceful circle. The head of the family, a pompous gentleman of irreproachable character, determines to investigate the door and encounters the fiery Prince, who accuses him of various things inconsistent with his character and forces him to fight a duel. His better half, the good housewife, also pricks into the mystery of the door and finds herself in Mlle. Theodoreine's apartments, where she meets a gallant notary, who, discovering her in the house of the gay Theodoreine, regards with approval her mature charms and immediately begins to court her ardently. These situations are presented by the company with vivacity and art, and create unlimited laughter. This farce has been succeeded by a French version of *Charley's Aunt*.

An interesting event was the recent performance by a part of the *Théâtre Français* company of *Les Erinyes* and *Antigone* at the old *Roman Theatre*, in the charming town of Orange. The theatre is one of the best preserved remains in Europe of Roman architecture, and has been repaired without taking from it any of its ancient Roman characteristics. It has thrown not a little light upon the Roman temples of the drama, and with a view toward its preservation it has been proclaimed a national theatre. President Faure was present at the performance of the company of the *Comédie Française*.

Parisians, as I have already said, are too fond of their own ease and comfort to patronize indoor amusements these warm days. They prefer a seat at a table of a boulevard cafe, where cool breezes may play with their locks, or a position under the trees of the Champs-Elysées, where they may listen to open air concerts or attend the *Cirque d'Été*, where a new pantomime, the *Barckissou Circus*, has recently been put on.

While the doors of many of the theatres are closed, their managers are by no means inactive. Many plans are being formulated and there is much preparation for the coming season. *Sappho*, the new opera by Massenet, will be the important production at the *Opéra Comique*. The manager, M. Carvalho, is so confident of its success that he has made almost no other arrangements, although he expects to put on a lyrical drama called *Louise*, by M. Charpentier.

No time for this production has been set, however. Madame Calvi, who will sing the title-role in *Sappho*, has recently been in Dieppe studying her role with M. Massenet. The rehearsals will begin at the *Opéra Comique* immediately after the opening of the theatre early in September.

M. Coquelin has leased the *Théâtre Porte St. Martin*, and has begun there, at reduced prices, a series of performances of popular operas, which will be continued until the end of September.

The *Renaissance* will be reopened with *Secret Service*, adapted to the French by Pierre De Courcier, who has gone to London to gather useful information through a close observance of the English performances. He is accompanied by M. Guitry, who will play the leading part, with which he is delighted. L. A. H.

NOTES OF THE HAWAIIAN ISLANDS.  
(Special Correspondence of *The Mirror*.)

HONOLULU, Aug. 15.

Katie Putnam and company opened at the *Opera House*, July 31, in Little Maverick. Eight years ago when this company was here the late King Kalakaua gave a big luau (feast) in honor of Miss Putnam, and the company scored a big success. That the actress endures herself in the hearts of the theatregoing people of these islands is demonstrated by the manner and enthusiasm shown after the lapse of so many years.

Miss Putnam has presented *Fanchon, Lena*

the *Madcap*, *The Old Lime Kiln*, *Dad's Girl*, and *Old Curiosity Shop*.

Honolulu found an old friend in Mollie Stockmeyer, and it goes without saying that she received her share of the applause. Margaret Mackin, after the opening night, was taken seriously ill, and her part was played by local talent.

The company will close August 17 in *Erma the Elf*, and leave on the steamship *Marietta* August 19 for a season at the *Columbia*, San Francisco. C. L. CLEMENT.

## THE DRAMA IN AUSTRALIA.

Productions—Elsie Adair's Benefit—Maggie Moore's Plans—Barrett's Projected Visit.

(Special Correspondence of *The Mirror*.)

SYDNEY, N. S. W., August 2.

The Alma Stanley and Harry Paulton season at Her Majesty's Theatre terminated on Friday last, and the company is now to play a brief season at Bathurst.

A *Night Out* was, as I have already advised you, the first production here, and was followed by *My Friend from India*. Of the two plays the latter proved the more acceptable to Sydney playgoers, and but for previous arrangements, which necessitated the company vacating the theatre on Friday, would have apparently been good for several more weeks. Harry Paulton, as the baron, was very diverting, delivering his nonsensical lines with admirable solemnity. Alma Stanley dressed Marion Moxon very stylishly, and made a big success in the long monologue. George Lau, as old Chignell, came out in rather a new role, as heretofore we have been accustomed to see this comedian in comic opera and musical pieces. However, he acquitted himself most creditably and got a big reception. Cyril Keightley, a young Australian actor who has of late been making rapid strides in his profession (notably with the *Potter-Bellow Company*), was good as Charlie Chignell. Others in the cast were Albert Whelan, C. Berkeley, Hane Phillips, Lena Brasch, and Minna Phillips.

Maggie Moore (Mrs. J. C. Williamson) continues to do good business at the *Theatre Royal*, her last bill being *The Pauper*, a play which suits this actress so well that it might have been specially written for her. She was well supported by H. R. Roberts, Johnson Weir, Percy Walsh, Herbert Ashton, and Fitzmaurice Gill.

The *Gay Parisienne*, which Williamson and Musgrave staged on Saturday night at Her Majesty's Theatre, made a very successful Australian premiere. The cast was exceptionally strong. It was as follows: John Peachey, a baritone well known in America; Ada Wiloughby, a handsome and clever leading lady; Alice Rena, Alice Leamar, Florence Seymour, Alice Wray, George Lau, John Coleman, and R. Shand. Judging by its reception on Saturday night this play is in for a long run.

At Harry Rickards' *Tivoli*, business continues, as always, very brisk. The latest novelty are the *Haytions*, who are a clever lot.

The benefit arranged for Wednesday next for Elsie Adair promises to be as big a success as it is well deserved to be. A very strong programme will be presented. The affair is under the patronage of Viscount Hampden, the Earl of Shaftesbury, the Chief Justice, Colonel Bell (American Consul), and many other notabilities.

Maggie Moore has bought the Colonial rights of *A Prodigal Father*, a play in which Harry Bandmann made a big success in England.

George Rignold, from all accounts, is enjoying a good season in *Adelaide*, S. A.

*Hudson's Surprise Party* is in *Brisbane*, Q., and its manager contemplates a Sydney season in the near future. The company comprises Violet Elliott, Jessie Williams, May Habgood, the Thornton Sisters, Wallace King, "Alto," the *Guorlays* (Amy and John), and Lance Linton.

The *Bland Holt* company went to *Brisbane* by Tuesday's mail train for a short season. Mr. Holt's recent season in *Melbourne* was a big success.

Howard Vernon has forsaken comic opera and is now appearing as *Barney O'Toole* in *Peep o' Day* at the *Queen's*, *Melbourne*.

*Newcastle*, N. S. W., is becoming a big theatrical centre. Among companies recently there and booked for approaching seasons are *Ada Delroy's Variety* company, *Henry Bracy's Opera* company, *Charles McMahon* and *Sydney Deane*, *Mark Hambourg* (the Russian pianist), and *Pollard's Juvenile* *Opera* company.

D. M. Bristol's educated horses, under the direction of T. A. Kennedy, who last visited Australia in the mesmeric line, commenced a season at the *Criterion* on Saturday last.

The *Brough Comedy* company had a good Tasmanian season. After a farewell season in New Zealand it will visit India and China prior to disbanding, when Mr. and Mrs. Robert Brough will return to London.

Frank Thornton is once more delighting Melbourne with *Charley's Aunt*.

George Musgrave, it is reported, has failed to arrange for an Australian tour of *Haverley's Minstrels*.

We have received cabled advice of the approaching visit to Australia of Wilson Barrett. He will come out under the direction of *Williamson and Musgrave*.

Maggie Moore has under offer for Australian production *The First Born*, a play with which Mr. Powers had a big run at the *Tricor Alcazar*.

Harry Rickards will shortly rebuild the Melbourne Opera House.

In connection with Wilson Barrett's projected visit to the Antipodes, I hear that the firm have guaranteed him £10,000 for one hundred nights. Judging from the amount of this guarantee arrangements have evidently been made for him to bring out several principals with him. It is to be hoped that Mand Jeffries, the beautiful *Mercia*, in his London production of *The Sign of the Cross*, will accompany him.

Charles Cartwright is to visit us with a comedy and dramatic company under Harry Rickards' management. Harry Rickards has also engaged *Addie Conyer*, whose last visit to Australia was with the *London-Lethbridge Gaiety* company.

Mr. Lloyd, Bland Holt, Peggy Pryde, the *Custers*, *Keziah*, *Lizzie Collum*, and *Albert Athas*.

The *Brand of Cain*, by Arnold Wolford, is to be shortly staged by Maggie Moore at the *Theatre Royal*.

The time seems now ripe for a revival of *Joseph of Arama*, the Biblical play of the Rev. G. Walter, of Sydney, which the English licenser of plays refused to license.

E. NEWTON DALY.

## MELBOURNE NOTES.

MELBOURNE, August 2.

Maggie Moore is contemplating a tour in West Australia, which colony she has never visited.

Ernest Shand has been transferred from the *Paulton-Hanley* company to the cast of *The Gay Parisienne* company, which is to be produced on July 31, in Sydney.

It is said that Florrie Forde will receive £35 a

week during her engagement at the London syndicate music halls.

Marie Lloyd is coming by way of America to Australia, under engagement to Mr. Harry Rickards.

A large and enthusiastic audience was at the Royal last Friday night on the occasion of Bland Holt's farewell. The stage was fairly buried in flowers, each of the principals being the recipient of many floral expressions of esteem.

The Taylor-Carrington Company are in India, where they are doing good business with Trilby.

Bland Holt's Brisbane season will last four weeks, during which period he will produce *In Sight of St. Paul's*, *For England*, *A Life of Pleasure*, and *The Cotton King*.

Frances Ross has recovered from her severe illness, and left last week for Brisbane to join the *St. Paul Holt* company.

Jessie De Grey concluded her engagement with Harry Rickards on July 31. She will go to South Africa.

Frank Lincoln, the American entertainer, touring New Zealand with excellent results.

Alfred Dampier will open in Sydney next week.

Emily Lyndale and Tom Wootwell, who made their first appearance at the Opera House last Saturday, are quite up to the reputation which preceded them. Miss Lyndale is a pleasing serio-comic and a good dancer. Mr. Wootwell is a comedian of the first order.

John J. Burke, of the *Flying Jordans* company, is said to have accepted a part in the next Christmas pantomime at the *Princess Theatre*.

Alice Simmons is singing at the Brisbane Saturday night concerts and has been receiving excellent press notices.

Bondi, the original of the lightning change artists in London, has been engaged by Harry Rickards for an Australian season.

On the conclusion of the *Flying Jordans*' season at the Royal the house will be closed for six weeks, and will be reopened again by Maggie Moore, who will remain in possession till Christmas.

There is something like a theatrical boom in Melbourne at present. Every theatre, with the exception of the *Oxford*, has an attraction on, and business is good.

JAMES M. ROBINSON.

## JULIA ARTHUR.

Julia Arthur, an excellent portrait of whom appears upon the first page of this issue of *The Mirror*, was born at Hamilton, Ontario, on May 3, 1869, and made her first appearance on the stage at the age of twelve, when she played Portia in an amateur performance of *The Merchant of Venice*. In 1883 her professional debut was made at Hamilton, in Daniel Bandmann's company, she appearing as the *Prince of Wales* in *Richard III*. For three seasons Miss Arthur remained in Mr. Bandmann's support, and then went to Europe to study the drama and music.

She reappeared in this country in 1887, opening at San Francisco in the company of Kate Forsythe. *Repertoire* engagements followed with A. R. Wilbur's *Lyceum* Theatre company, and with stock organizations at Savannah and Halifax. In 1890 the young actress joined *The Still Alarm* for an entire season, after which she ventured again to Halifax, and played also at St. John, N. B., with W. S. Hawkins' company. In 1891 she electrified New York by her splendid performance of an especially exacting role in *The Black Mask*, at the *Union Square Theatre*. Subsequently she appeared in *The Marquis' Wife*, *A Desperate Man*, and *The Prodigal Daughter*, and as a member of A. M. Palmer's and Jacob Litt's stock companies. With Mr. Palmer's company she made memorable successes in *The Broken Seal*, *Lady Windermere's Fan*, and *Mercedes*. She appeared, too, for brief engagements with *The Prince of Silence* and *Sister Mary*.

Miss Arthur then went to London and received flattering offers from many prominent English managers, among them Sir Henry Irving. She became a member of the London Lyceum company, playing leads to Sir Henry Irving and Ellen Terry in England and America, until the close of last season. She has now returned to this country to star, under management of Arthur Lewis, in a dramatization of *Mrs. Frances Hodgson Burnett's* novel, *"A Lady of Quality."* Her metropolitan debut at the head of her own company will be made next month at *Wallack's Theatre*.

## MANAGER PITOU ON THE ROAD.

Manager Augustus Pitou left town last Friday evening, after the final rehearsals of *Chauncy Olcott's* company, to see the opening performance of *The Cherry Pickers*, at *Woonsocket*, R. I., on Saturday night, and to accompany the big production to Boston, where it holds forth this week. From Boston, Mr. Pitou will return part way to join Mr. Olcott's company, which opened on Monday at *Stamford*, Conn. He will arrive in New York again by Thursday, and next week rehearsals will commence for his scenic production of *Franklin Fyles'* new play, *Cumberland '61*, which will be seen at the *Fourteenth Street Theatre* on October 18.

## ANNA HEID STUDYING FOR LA POUPÉE.

Anne Heid, who will appear in the title-role of *La Poupeé*, in accordance with the business arrangement formed by Florence Ziegfeld, Jr., with Oscar Hammerstein, will sail for America on September 21. Miss Heid is at present studying her part with Andran, the composer of the opera, at his Summer villa, in France.

The composer expresses great delight in her, her conception of the part and offered her the title-role in the production in Brussels last month. Miss Heid is having great difficulty in learning English, as at the time Mr. Ziegfeld made a contract with her, just a year ago, she spoke no English.

## PAUL GILMORE TO STAR NEXT SEASON.

The season of 1896-97 will bring forth a new star in the person of Paul Gilmore, who is now playing a second season with *Chauncy Olcott*. Mr. Gilmore will be seen in a society comedy, and has already several plays under consideration. He will go to Europe next summer, and if unable to find the right sort of a play on this side of the ocean he will secure a foreign success and bring it over. His tour will be conducted on the highest plane, with an excellent company and a most complete production.

## WOUNDED WHILE ACTING.

Frank Lee Miles, manager of the

## THE VAUDEVILLE STAGE

CHARLES LEONARD FLETCHER.



Photo by Fink.

Charles Leonard Fletcher, whose portrait appears above, is preparing for production in the leading vaudeville theatres a new and original comedy novelty, written by himself, entitled *A Lesson in Love*. Mr. Fletcher intends to devote the entire season to vaudeville work, and in his new sketch will appear in five distinct characters. He will have the assistance of Sylvia Lisle, a beautiful singing comedienne. Mr. Fletcher is a character actor of versatility and experience. He has frequently essayed, with success, such characters as Dr. Jekyll and Mr. Hyde, Beau Brummell, Baron Chevrial in *A Parisian Romance*, and *The Private Secretary*. Mr. Fletcher is also a writer, having served several years, prior to his adoption of the stage, on the editorial staff of the Boston *Globe*. His new sketch is a comedy, and contains features absolutely new to vaudeville. Mr. Fletcher and Miss Lisle will make a short Western tour and will open in New York next month.

## SYLVIA LISLE.



Photo by Fink.

Sylvia Lisle, who is pictured above, is a beautiful woman and a gifted actress and singer. She is blessed with an unusually powerful soprano voice, trained for grand opera under the best masters. Professionally she has been identified with several prominent operatic organizations, notably Princess Bonnie and Miss Philadelphia. Miss Lisle has also developed marked ability as a comedienne, and has decided to enter vaudeville, where with her beauty and voice she reasonably expects success. Miss Lisle is the daughter of the late Captain Felix McCurley, of the United States Navy, and moves in Philadelphia's best society. She is a member of the Colonial Dames and the Daughters of the Revolution. Miss Lisle will make her vaudeville debut with Charles Leonard Fletcher, in his new sketch, *A Lesson in Love*, in which she will have ample opportunity to display her vocal talent and comedy ability.

## THEATRES AND ROOF-GARDENS.

## Proctor's.

Kate Claxton makes her vaudeville debut in a sketch called *The Fate of Half Past Four*. She is assisted by Arthur Forrest. The others are Frank Cushman, comedian; Manning and Weston, in the Irish Pawabrokers; the De Forrester, whirlwind dancers; Johnson and Dean, colored comedians; the Tally-Ho Trio, comedy sketch; Carpe Bros., acrobats; Creago and Loring, black face comedians; Russell, O'Dell, and Russell, eccentric acrobatic comedians; the Four Westerns in musical comedy; Gardner Brothers, musical act; Gilbert and Franks, duettists; Mile Dair, trapeze artist; and Grace Celeste, soubrette.

## Weber and Fields' Broadway Music Hall.

The Glad Hand continues, with Peter F. Dailey, Ross and Fenton, Weber and Fields, John T. Kelly, Sam Bernard, and Weber and Fields in the cast. The olio is headed by Marie Loftus, the English comedienne.

## Keith's Union Square.

Clara Morris' success last week has caused her re-engagement for this week, and she heads a bill including the Gaisety Trio, in the Music Hall Singer; Ward and Curran, "the two Clippings"; Lillie Western, musical expert; Prime

and Evans, sketch; McBride and Gordon, comedians; Conway and Leland, the monopeds; Helene, dancer; Glass Brothers; Annie Wilmut Curran, vocalist; Doherty's Poodles; Duggan and Dreher, duettists; the Silvers, illustrated songs; Nordheim, wire juggler; and the American biograph.

## Pleasure Palace.

Robie's Bohemian Burlesques is the attraction this week. Two burlesques, *On Board Yacht Bohemia*, and *The Bogus Prince*, are the features of the bill. The olio is furnished by Veve Nobriga and Billy B. Van, with their coons; Flo Jansen, comedienne; William H. Smith, of the original Big Four; Baker and Lynn, Dutch comedians; Martire Sisters, duettists; Jere Mahony, descriptive singer, and Edwin R. Lang, tramp comedian.

## Koster and Bial's.

The roof entertainment is furnished by Reno and Richards, acrobats; the Lane Sisters, songs and dances; Nellie Burt, soubrette; Williams and Adams, comedians; the Diamond Comedy Four, comedians; the Pautzer Trio, acrobats; McAvoy and May, comedy duo; Proto, dancer; and the Everett Trio, comedians, acrobats, and jugglers.

## Tony Pastor's.

James F. Hoey, comedian; the Donovans, comedy duo; Lew Bloom and Jane Cooper, sketch team; Thomas and Quinn, comedians; Fanny Mora, soprano; Le Moyne Bros., horizontal bar grotesques; Cooke and Clinton, sharpshooters; W. R. Williams, vocalist; Edna Aug., soubrette; Three Franchette Sisters, dancers; Howley and Leslie, comedy duo; Craig Trio, bell ringers; Stewart and Gillen, boxers and specialists; the Brownings, comedy sketch; and the Parsons, sketch artists.

## Hammerstein's Olympia Roof-Garden.

Cook and Sonora, acrobatic comedy duo; The Arnold Sisters, duettists; Signor Quinto, baritone; and Madame Vinette's Marblesques, are retained from last week. The new comers are: Jerome and Alexia, contortionists; Johnson and Dean, colored comedy duo; Annie Whitney, balladist; Almont and Dumont, musical comedians; and Johnson, Riand, and Bentley, comic acrobats.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Clara Morris made her first appearance in New York as a vaudeville star in a one-act dramatic sketch called *Blind Justice*, written for her by Kenneth Lee. That Miss Morris has not been forgotten was amply proven by the very generous applause which greeted her on her first entrance and at the close of the sketch. Mr. Lee's effort is a simple little story of a woman who has married a Judge who knows nothing of her past. The Judge is called upon to decide the fate of a prisoner, and in a half playful mood he asks his wife to help him by her advice. She discovers that the prisoner is her former husband, whom she thought dead, and the conflict as to whether she ought to advise that he be sent to the guillotine or to penal servitude for life rages in her mind. At first she suggests that he be executed, as he will then be out of the way, but finally her better nature prevails, and woman-like she changes her mind and begs her husband to let the man live. Just as she makes this request a messenger arrives announcing the suicide of the prisoner, and the wife falls into her husband's arms weeping hysterically. Miss Morris played her part with the same earnestness she has always shown, and made the most of every line. The sketch did not afford her an opportunity to keep the audience in a state of intense excitement; and perhaps it was all the better for that, as there are always a number of nervous women and children in the vaudeville theatres, especially at the matinees, and it would not do to stir them too deeply. F. C. Harriett, the star's husband, gave a very dignified impersonation of the Judge. Miss Morris seemed very much tickled over her reception, and when she was recalled she grew kittenish enough to throw a kiss to the audience, waving her handkerchief at the same time, much after the manner of Maggie Cline when she is responding to an ovation. Edmond Hayes and Emily Lytton presented a new travesty on *Ingomar*, with appropriate costumes, scenery and effects. A good deal of the original text was used, which made the gag sound very funny indeed. As an encore the confession scene from *The Bells* was given. Mr. Hayes evidently borrowed his idea from Tim Murphy, who gave a much better rendition of the scene at this same theatre a few months ago. Mr. Hayes is a bright young man, and he ought to be able to get a shovel of his own and dig up something that nobody else is doing or has done. Warmed over dishes have no flavor. Ben Harney and his coon made a big hit with their "ragging" business and had to make several bows at the finish of their act. Annabelle, the beautiful dancer, was very pleasing in her "Butterfly," "Borealis," and "Sun" dances. James W. Reagan, who has starred in Irish comedy, sang some songs which showed the quality of his fine tenor voice to perfection. His yodeling seemed to make an especially good impression. Edward J. Boyle, the blind performer, sang "The Chimes of Trinity" very well indeed, accompanying himself on the piano. He would do well to learn some rag-time music and a couple of lively coon songs and use them instead of his recitation. Willett and Thorne, assisted by Fred Breton and Lizzie Thies, presented their funny little skit, *An Uptown Flat*. The others, who all made it, were The Sa Vans, Alburtus and Bartman, Swift and Chase, Ida Russell, the Metropolitan Trio, Dryden and Leslie, the Ott Brothers, the Three Franchette Sisters, and J. W. Harrington. A picture of Saharet, the dancer, and other new views were shown on the biograph.

PROCTOR'S.—A Dingley Tariff Baby, a new farce by W. H. Fuller, was presented here for the first time by William Harris, Edward White, William Hunt, Blanche Plunkett, and Anna Keeler. The piece was probably intended to be mildly suggestive, but instead it was decidedly vulgar, some of the lines being as coarse as they could possibly be. A great many people laughed during the progress of the piece, but blushes were painfully in evidence all over the house. W. H. Fuller, whoever he is, has queer notions of what constitutes stage humor, and the stage would be a great deal better off if his Dingley Tariff Baby had never been born. It has probably died a natural death by this time, so further comment on it is unnecessary. A Modern Andromeda, by Marguerite Tracy, was a treat in contrast with the "Baby." It was a little comedy, with a love story attachment, and made a very pleasing impression. Geoffrey Stein and Ruth Beuck were excellent as the lovers, and Myra Brooks and Marcus Moriarty, in character parts, played very cleverly. Maggie Bennett, a cute little bit of femininity, sang

some popular songs of the day, and danced with a good deal of grace. Bingham, the ventriloquist, had an ingenious attachment for his talking figures, by the aid of which he made them go through some funny antics. Little Katie Rooney imitated her late father and sang some new songs. She carries her own pianist now, like Lydia Titus and Hilda Thomas. He is John Harding, and he plays satisfactorily. Lawson and Ward, who do a clever bicycle act and advertise wheels and tires at the same time, were frequently applauded. Billie and Willetta Farrell, the champion cake walkers and word spellers, made a hit with their singing, dancing, and posing. The smart boys of the Miniature Comedy co. did several pleasing specialties. Rodgers and Ryan, Tatahi, the Leyford Sisters, and Reid and Dee were also in the bill.

KOSTER AND BIAL'S.—On the fine nights the roof-garden did a rushing business as usual. A pleasant bill was offered and the various acts met with approval. Williams and Adams, who recently gave a trial performance here, made a hit in their eccentric specialty. They are bright comedians and clever dancers. O'Brien and Havel made their usual hit in their specialty, which gives O'Brien a chance to show his agility. Hodges and Lauchmere, the colored swells, sang, danced, and cake-walked to the accompaniment of continuous applause. The Lane Sisters, with their yards and yards of lace and lingerie, did their acrobatic dance as well as ever. The Pautzer Brothers went through the same old act, which has been seen a dozen times by everyone who goes to vaudville theatres in New York. Nellie Burt, who makes a specialty of coon songs, was frequently encored. Reno and Richards are a clever team of comedy acrobats. Deltorelli and Gisando made music from sleigh bells and cut several capers while doing so. Olive, the juggler, opened the bill with some amusing tricks.

HAMMERSTEIN'S OLYMPIA ROOF GARDEN.—Williams and Walker, who remained over on account of their hit during the previous week, sang "You Ain't So Wahn," and other coon songs, to the great delight of the audience. Cook and Sonora, who were also holdovers, continued to make a hit. The Three Seymours did some good work in the acrobatic line. Signor Zani Quinto and his roost voice were on hand as usual, as were the Four Emperors of Music. Professor Wormwood's trained animals proved a pleasing diversion. The Arnold Sisters presented a very neat sister act, and won plenty of applause for their work. Hiatt and Pearl, Rice and Elmer, and Madame Vinette's Marblesques were also features which met with approval.

TONY PASTOR'S.—McAvoy and May worked like beavers to win the applause which was liberally bestowed on them for their brisk comedy work. The good old Olympia Quartette went through their military evolutions as usual. Johnson and Dean showed some new ideas in the cake-walking line. The Blondelins' "kid" sketch was a big laughing hit. Sam and Katie Morton danced very neatly. Al. Reeves sang the songs spoken of in this column a short time ago. W. R. Williams continued to sing his own songs. Harry Thomson, the Mayor of the Borey, made some up-to-date remarks. The Fremonts put lots of ginger into their work and made a hit. Warren and Howard made their first appearance in New York with fair success. Dreser and Blair were amusing in travesties. The Garrick Trio and Kilroy and Rawson were also in the bill.

PLEASURE PALACE.—May Howard, as bouncing and breezy as ever, appeared at the head of her new extravaganza company and furnished a very pleasing entertainment, which is bound to meet with success on the road. Two burlesques, written by Fred Solomon, were presented. The first, *A French Girl*, is a sort of travesty on *The Girl from Paris*, and made a hit. Miss Howard was the French Girl and Vinnie Henshaw the maid of all work. The sketch was plentifully sprinkled with songs, dances and gags. The closing burlesque was called *The Three Lost Brothers*. Miss Howard appeared as a dashing cavalier, and her symmetrical figure was shown to advantage in a stunning costume. Phil Mills and Udell and Pierce gave good character sketches of an actor, an Irishman, and a Hebrew. The olio was quite good. Vinnie Henshaw, who is one of the most lady-like vaudville performers on the stage, looked very pretty and spoke her lines with good effect in a little sketch, in which she was assisted by Phil Mills as a German. A distinct novelty was presented by Jaguarina, the champion swordswoman, who fenced with Ex-Corporal Nelson K. High, late of the United States Army. They used foils at first, and finished with a broadsword combat. The patrons of the Palace evidently know little or nothing of the fine points of fencing, for the bouts excited very little enthusiasm. Jaguarina also appeared in both of the burlesques and acquitted herself well in small parts. Miss Howard sang "Mamie Reilly," a medley and a coon song with much success. Barr and Evans did their old sketch, *A Welcome Visitor*. Udell and Pierce wasted a lot of time in doing a singing sketch in which there was very little humor. Five of the chorus girls, called *The Martinez Family* for the time being, sang some Swiss yodel songs quite well. Mille. Raye did some good acrobatic dancing, and Ruth Robinson sang some popular songs. The whole entertainment was well put together. The costumes were pretty and special scenery was used for both burlesques.

## AARON'S WORK IN EUROPE.

Alfred E. Aaron, who is in Europe engaging people for Koster and Bial's, is something of a diplomat as well as a shrewd manager. It seems that he had to obtain the consent of the French Government before Cleo De Merode would be allowed to leave Paris. The opera in Paris is under the management of the Government, and the officials were unwilling to part with Merode. Aaron, with his polished manner and convincing arguments, soon won them over and the famous beauty is now on her way here. When Mr. Aaron got to London he began negotiations for the Faust ballet, and after an actual expenditure (according to the various press agent) of \$15,000 he secured the ballet, which is said to be a marvelous affair. Mlle. Paula Del Monte, a popular Parisian serio-comic, is also coming over for the opening. She is expected to create a sensation second only to that of Merode.

## PONY MOORE ARRIVES.

Pony Moore, the world-renowned manager and sport, arrived from Europe on the *Aurania* on September 1. His wife, who is professionally known as Lulu, will appear soon at Pastor's. Mr. Moore will not stay in New York very long, as he has to go to California on business. Mr. Moore's effervescent spirits kept the entire company on the *Aurania* in great humor. From the captain down they all acknowledged that Pony was a brick. Other professionals on the *Aurania* were Marie Loftus, George Robey, and the Brothers Griffiths.

## MARIE LOFTUS APPEARS.

Marie Loftus, the English character vocalist, made her American reappearance on Thursday evening last at the opening of Weber and Fields' Broadway Music Hall. Her reception was very cordial and she got a number of floral pieces, including a horseshoe as tall as herself. She sang several songs, with a change of costume for each, but only one of them made a decided hit.

This was her last selection, in which she portrayed the history of the English serio-comic from the time the first one appeared down to the present day. The only hearty laugh indulged in by the audience was when

she was giving the imitation of the ballad-singing serio, with a pistol shot effect introduced. As the pistol went off she fell to the stage, exclaiming "I'm poisoned!" "Sister Mary Wants to Know," sung in "kid" costume, won a fair measure of success, but the other songs were not of much account. Miss Loftus is as spry and nimble as an enthusiastic chorus girl in her first season, and worked very hard to win the approval of the audience. She probably has a number of other songs in her repertoire, and she will undoubtedly make selections from them which will make her turn go as well as it does in England.

## THE GLAD HAND.

Burlesque in two acts. Book by Kenneth Lee; music by John Stromberg. Produced September 2.

Michael Book	Charles F. Dailey
The Lord of Bushbury Beach	Charles J. Ross
Mike Koffupski	Joseph Weber
Augustus Miller	Lon Fields
Harold Meyer	Sam Bernard
Bowles	John T. Kelly
Edith Blarney Mitford	Mabel Fenton
Katrina	Lillian Swain
Pietro	Gertrude Mansfield
Dora	The Beaumont Sisters
Flora	Josephine Allen
Nora	Frankie Bailey
Little Klondike	
First Officer	

The season at Weber and Fields' Broadway Music Hall was opened on Thursday evening last, September 2, with a demonstration that must have gladdened the hearts of every one connected with the house. The cozy little hall, improved in many ways, redecorated and carpeted, was filled in every part with an expectant throng, who sat and stood from 8 o'clock until 12, expressing their approval of everything said and done upon the stage in the most emphatic way.

The entertainment began with a short olio furnished by McIntyre and Herath, Marie Loftus, and the Carpe Bros. The black-faced comedians were a howling success, the Carpe Bros. tumbled well, and Marie Loftus sang some of the latest English songs. Her work is described elsewhere.

The event of the evening was the first production of a new burlesque called *The Glad Hand*, written by Kenneth Lee, with music by John Stromberg. The curtain rose on a stage full of pretty girls, and then in ones and twos the principals came on and received rousing welcomes. The reception accorded Charles J. Ross was a regular ovation, and when Weber, Fields, and Bernard came in dressed as Klondikers on the back of the saddest looking nag that ever walked on four feet, the house just let itself loose. Peter F. Dailey, John T. Kelly, and Mabel Fenton were also accorded royal receptions.

The *Glad Hand* is a sort of hodge podge of fun and music, without much plot. With such a cast of stars, each one an expert in his line, it was impossible to have anything but fun going on all the time. The only fault that can be found with the piece is that it is too long, but this will soon be remedied, and then *The Glad Hand* will run merrily along for many weeks. The special features were a burlesque on *Secret Service*, a dull dance by several girls dressed and made up as *Guilbert*, *Hall*, *Russell*, *Fox*, *Held*, and *Otero*, and a wooden shoe dance in old-fashioned German costumes.

The travesty on Mr. Gillette's play was excellent. Mr. Ross gave a good imitation of Mr. Gillette's manner, and Mr. Dailey helped to bring the laughs in his usual happy-go-lucky way. Mabel Fenton also made a hit in this scene.

In the first act Dailey had one of his usual scenes, in which he flings a victim and gets his money without any trouble. John T. Kelly, as the Summer hotel landlord, made a big hit, and his song, "Ta-Ra-Rum," was repeatedly encored. Weber, Fields, and Bernard played a game of pinocchio, which was almost as funny as the poker game in *Under the Red Globe*. Gertrude Mansfield made her first appearance as a member of the stock company, and acquitted herself well in a dazzling costume. The Beaumont Sisters and Josephine Allen had a new song and dance which made a hit, and Frankie Bailey's symmetrical legs, shown in two different sets of tights, caused the usual flutter among the Harrys in the front row. Lillian Swain appeared as a Summer girl and did what little she had to very nicely.

The music is lively and appropriate and one or two numbers are very catchy. The costumes are new and pretty and the chorus girls all made individual hits. The production was under the direction of Julian Mitchell.

At the fall of the curtain there was a good deal of applause, and speeches were made by Sam Bernard and Peter Dailey. It took several minutes to hand up the floral offerings, and when they were all on the stage the company were almost hidden from view. An immense piece made in the shape of a hand, with the word "Glad" on it, was sent to the manager; John T. Kelly was remembered by the "Pirates," and every one of the principals and a great many of the chorus girls received beautiful bunches of blossoms. Frankie Bailey was particularly fortunate, and was nearly smothered with several big bouquets. It was one of the most remarkable stage flower shows ever seen in this city.

Taken all in all, it was a great night, and the indications point to a very successful season.

## WHY WALKER REFORMED.

Milton Nobles' new farce, *Why Walker Reformed*, has made a hit. He gave a request performance of it for a matinee one day last week in Chicago. It was seen by several managers and voted more entertaining than *Bilgeville Junction*. Mr. and Mrs. Nobles will open at Keith's, Boston, on September 30, with the circuit to follow.

## VAUDEVILLE.

## VAUDEVILLE.

## VAUDEVILLE.

## VAUDEVILLE.

## THE GREATEST HITS IN HIGH-CLASS VAUDEVILLE

ARE WRITTEN BY

## HERBERT HALL WINSLOW

AUTHOR OF A DOZEN SUCCESSFUL PLAYS.

**JOHN C. RICE AND SALLY COHEN:** We consider that we have made the hit of our career in your little play, "Two Gay Deceivers." We offered twenty weeks after the first night in Cincinnati. The dramatic critics congratulated us personally. shall play nothing else all next spring and summer, after closing our season with the "Courted Into Court" company.

**LIZZIE EVANS AND HARRY MILLS:** "A Strange Catastrophe" is one scream of laughter from beginning to end. After our success at Keith's we easily booked half the coming season and had as many as three offers for one week. Have booked four weeks in Chicago.

## BOWERY BILLBOARDS.

The managers of the resorts along the Bowery have a happy knack of securing lithographs of well-known performers and pasting them up in front of their places with the names covered with strips of white paper, on which are painted the names of the performers who are employed within.

There is a place near the People's Theatre which holds a record for this sort of piracy. It has one of the wild, weird lithographs of Ballard, the Bard, which E. D. Price got up last season, in front, and over the famous poet's name is painted "Tommy Ryan." Ballard should commence suit at once. On the other side of the door was a picture of the Gleasons, well-known dancers, with no name on it. The Bowery is not the only street on which this sort of buncy is worked. There was a stock lithograph in front of a well-known museum in Fourteenth Street a few days ago, labeled "The Three Hawthorne Sisters." The "u" instead of a "w" was all that prevented the guileless public from believing that the originators of "The Willow Pattern Plate" were on exhibition inside with the dog-faced cat and the tattooed bearded lady.

## MR. PRICE'S FISH STORY.

E. D. Price, who keeps a fatherly eye on things about the Pleasure Palace, says that the term "press agent" has fallen into disrepute, and that he thinks "House Historian" sounds better anyway, so, as "H. H." of the Palace, he feels in duty bound to let the world know that May Howard, who filled an engagement and several pairs of tights at his house last week, received a present of a wonderful fish the other day. It is a plesiosaur, and was caught by a friend of hers near Vineyard Sound. It is a cross between a sea serpent and an alligator, and she is going to have it stuffed and placed in the lobbies of the different theatres at which she is to appear this season. The only thing that bothers Miss Howard, so says Mr. Price, "H. H.," is that Lillian Russell may go her one better, and secure an ichthyosaur, or that Marie Dressier may drive her team down Broadway with an ipescanahtriangulatus perched on the set beside her.

Great is the House Historian!

## MRS. KNIGHT IN VAUDEVILLE.

Mrs. George S. Knight will be seen very soon in vaudeville. She has chosen The Circus Rider, in which both she and the late Rosina Vokes made hits some years ago, as the vehicle for her introduction to the patrons of the continuous houses. A rollicking song called "The Circus Queen" has been composed for Mrs. Knight by Dan Packard and J. E. Nicol, and she will introduce it, as well as some new and fetching dances arranged by herself, with original music by Mr. Nicol. Mrs. Knight's costume was made by Felix, of Paris, and her hat by a well-known New York milliner. She is preparing for her vaudeville debut with as much care as if she were going to put on a big production. Hugh Arnott, late of Fanny Davenport's company, and Julian Greer, late of Frohman's forces, will support Mrs. Knight.

## ADDITION TO WEBER AND FIELDS.

Weber and Fields secured a lease last week from the Bright estate to the store, No. 1200 Broadway, which is four doors below the entrance to their music hall. The store will be used as a cafe annex to the music hall. It will serve as a lounging place during the intermissions and in the day time will be run like any other Broadway cafe. The managers wanted to get the store next to their entrance, so that the foyer could be widened, but the deal could not be arranged, so they got the next best thing. The rear of the new store will lead into the music hall, and there will thus be practically two entrances to the house.

## MR. BIAL'S INSURANCE PAID.

The insurance on the life of the late Albert Bial, which amounted to \$100,000, was paid last week by the Mutual Life Insurance Company to the United States Mortgage and Trust company, which holds a large mortgage on Koster and Bial's Music Hall. The intention of Mr. Bial when he had his life insured was to have the money applied to the reduction of the mortgage on the hall. This has been done, and the music hall is in a better financial position than it has held for some time.

## PAPINTA BUYS A RANCH.

Papinta, the myriad dancer, who has been creating a sensation on the Orpheum circuit for some weeks past, has bought a small ranch in Ignatius Valley, Contra Costa County, California. It is twenty-two miles from Oakland and is near the properties of Hopkins, Bancroft, Hutchinson, and Westcott. There are one hundred acres in the tract, and the price paid was \$15,000. When Papinta has acquired a comfortable fortune she intends to retire and spend the remainder of her life on the ranch.

## VAUDEVILLE JOTTINGS.

John W. Isham, proprietor of Oriental America, now touring abroad, writes that his co. cannot return until next spring, as it has met with great success all through Great Britain, and it has visited have demanded return engagements. The managers of the Winter Garden, Berlin, have made Mr. Isham a flattering offer for his co. for a whole season, which he is now considering. The Octoprons co. have begun their third annual season, and are seen in an entirely new production. Will H. Isham is manager of the Octoprons and Charles H. Plummer is the treasurer.

Vesta Tilley is at Derby Castle, Douglas, Isle of Man.

Walz and Ardell, in their dainty singing and piano act, made a big hit last week at the Ice Palace, where they were the headliners. Such a clean, refined, and thoroughly excellent act is very refreshing nowadays.

Clasic Loftus has written to the London papers

indignantly denying that she was Hall Caine's authority for the music hall episodes in his novel, "The Christian."

Si Hassan Ben Ali has engaged the following performers for his aggregation which is to appear at the fair in London, Ont., from September 11 to September 18: The Deltorelli, Sankey Brothers, the Rosso Midgets, Leopoldine, Orlana, Carlos Fernandez, Ozare, and the Beni-Zoung-Zoung troupe of Arabs.

The Adelphi Trio, who were engaged by Gustave Walter when he was in Europe this summer, arrived in New York on September 2. They left at once for Los Angeles, where they open September 13.

Jagnarina, the swordswoman, accidentally cut her opponent, Corporal High, on the scalp on Wednesday last, while performing at the Pleasure Palace. A physician stitched up the wound, and the contest went on as usual in the evening.

The Brothers Damm, European comic acrobats, arrived a few days ago, and began a six-weeks' tour of the Keith circuit last week in Philadelphia.

Lucille Conkling, the contralto who has been scoring with the Clover Trio, has tendered her resignation as contralto of the trio, and has signed with Denman Thompson to appear in The Old Homestead, in which she will play Nellie Patterson. By a strange coincidence the contralto who played Nellie Patterson in Old Homestead last season takes the place left vacant by Miss Conkling in the Clover Trio.

James W. Reagan, the Irish comedian, who was at Keith's last week, will resume starring shortly in a new play. He has several new songs.

The American Comedy Four, O. M. Scott, Arthur Earle, Joe Roberts, and George Lynn, late of Peter F. Dailey's co., were the headliners at the Empire, in Atlantic City, last week. Their new act was very successful.

Van and Stockton, the eccentric comedians, who sailed from New York last June, left London on the St. Louis September 4. They have made such a success that they will return to England again in March to fill a long engagement.

Frey and Fields are now playing a return engagement on the Burt circuit. They open at the Pleasure Palace October 11 with the Ro-sow Midgets co. for thirty-six weeks.

Beno and Richards made such a hit at Koster and Bial's last week that they were engaged for four weeks after the first performance.

John Edgar, late of Edgar and Curran, and Fred R. Stanton, late of Howard and Stanton, have formed a partnership. They are having a new act written for them which they will produce on the road this season, together with the chair dance, originated by Mr. Edgar. They will be known under the team name of Edgar and Stanton.

A. C. Woodyat, the author-publisher, of Moline, Illinois, has recently put on the market "Mabel," a pretty child-song, and two coon songs, "Allie-Loo" and "You Ain't So Many."

Charles Leonard Fletcher has written a new sketch for Pauline Davidson and Caroline Boyer, entitled "Before the Ball," which they are rehearsing for an early production at the Ice Palace.

William Haustetter, a lion tamer employed at the Zoo in Cincinnati, shot and killed his wife and himself on September 2. He had had a hard afternoon's work with a couple of lions, and was in a highly excited state when the shooting occurred.

Johnstone Bennett and S. Miller Kent were to have begun their season in the West on Sunday last.

Madame Fraser, an aeronaut, while making an ascent at Peoria, Ill., on August 29, fell from a height of one hundred feet. She landed first on some telegraph wires, which gashed her body, and then fell to a board walk. Both of her feet went through the boards, which had to be sawed away before she could be extricated. In spite of her injuries she is expected to recover.

Alfred E. Aarons has engaged Mile. Rombello, who makes pictures in sand; De Koch's troupe of acrobats; the Brothers Griffiths, eccentric acrobats, and Lena Pantzer, a wire artist. They will appear at Koster and Bial's during the season.

Florence Wolcott will open at Keith's on September 1. She has appeared in opera with success.

Edward Adams, having just closed two successful weeks at Max Field's Olympia, was engaged by Manager Fitzgerald for Avoca Villa, Bath Beach, week of August 20 to do his descriptive turn and repeated his previous big success.

The Arnold Sisters, Edith and Tiny, have proved quite successful in their act at Hammardstein's Olympia. Edith has a very strong contralto voice, which she uses with splendid effect.

Jessie Couthouli, who has just completed another successful tour of the Keith circuit, is at present enjoying a much-needed rest at the Franconia Inn, Franconia, N. H. Miss Couthouli expects to remain in the mountains until about September 13, before beginning her Fall work in concert and vaudeville.

A. H. Knoll and Marie McNeill wish to have it known that they did not appear at the Lyceum and Palace Theatres in Boston, with Flynn's Gaiety Girls.

## VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—The attraction for Gilmore's Auditorium for week of 6 is 1892. Sturz, the Male Patti, plays Queen Isabella; Zelma Rawston, Thomas Meade, the boy tenor; Herald Square Quartette, John H. W. Byrne, Frank Gardiner, Marie Godoy, Connie Thompson, Arthur R. Seaton, Sara MacLean, Thomas H. Ince, George D. Cunningham, H. J. Turner, Jay N. Binkley, and George Ovey are in the cast.

The Bijou Theatre attractions for week continue up to their usual high standard. The Russell Brothers and the Brothers Damm, who created a sensation this week, re-engaged. The biograph, Dutton Brothers, Willett, and Thorne Comedy Co., Hugh Stanton and Pauline Willard, in a new act, "The Bargain Chase," Gilbert and Goldie, James Reagan, Grunt, Beers, and Gruet, Brandon and Reogene.

The second season of the Trocadero will start with a matinee, September 6, by Fred Rider's Night Owls. Many new features are promised, among them several startling European novelties. The Temple of Fame and Panch are the new burlesques, with pretty girls and high-class specialists. Manager Rider claims his productions for this season have cost \$10,000.

Manager Joseph Tressi, of the Arch Street Theatre, announces the sensational comedy, Side Track, for week of September 6, with special scenery and a company of merit. This is now purely a variety house and dramatic combinations are entirely out of place here.

Joseph Barrett's Burlettists are at the Lyceum Theatre 6 for week, giving two performances daily. The programme presents an operatic extravaganza, The Gaucho, by Octave Cohen, and music by Robert Becker. This attraction differs from the usually seen at our variety houses in that there is no first part, olio or afterpiece. The story of the Gaucho starts at the rise of the curtain and continues to its fall at the close of the entertainment.

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HERBERT CAWTHORN and SUEIE FORRESTER: Never heard audiences laugh as they do at "A Damage Suit." Your farce was an instantaneous hit from the very first performance. Managers all offer return dates.

Press Notices Galore. Ask anybody who has seen these original and novel little comedies. We then with the same care and attention to detail as plays to run an entire evening. Mr. Winslow will write a limited number of original 15 minute plays for two or more people in connection with his more extended dramatic work, this season.

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## DOROTHY NEVILLE

In Richard Carlo's side-splitting comedietta,

A MUSIC HALL SINGER.

Assisted by Edith Merrilles, late of Merrilles Sisters.

Keith's, New York, Sept. 6.

Dave Marion, Nettie De Coursey, Dick Gorman, and Ely Stuart are prominent in the cast.

The Standard has done well under the new management of John G. Jermon. The Black Crook Extravaganza co. is the card for week of September 16, with Kittle Wells, Bessie Marlow, George Emery, Larry Smith, Kate Gilmore, and a large and efficient chorus and ballet troupe.

Kensington Theatre announces for week the dramatic attraction For Her Sake.

S. FERNBERGER.

CINCINNATI, O.—People's had 294 The White Elephant Extravaganza co. It had two amusing burlesques. The Title Chaser and Seeing the Elephant, and the following specialists: Melville and Conway, Lamont and Love, Mable Hazleton, Cunningham and Grant, Gertie Harrington, and Lafayette. The Fountain Square did a big business with the White Crook Extravaganza co. The most prominent feature in this was the sketch, the Klondyke Millions, Behler and Wylie, Brennan and Williams, Dolan and Mitchell, James Dixon, and the Great Vainors were the stars in the olio.

PROVIDENCE, R. I.—Business continues large at the Olympic. The olio week of August 30: Minnie Cline, Lew Benedict, Billy Golden, Silver and Sparks, Tanner and Forrest, Rosie Albro, May Wentworth, Varnell, the Goldens, Austin and Sattlers, and Charles and Minnie Burroughs. For week 4-11: John W. Ransome, Lizzie B. Raymond, Ramza and Al, Kilroy and Rawson, McCoy Sisters, Mr. and Mrs. Charles T. Ellis, McNish and Cain, Mae Britton, Minnie McEvoy, the De Barre Brothers, and an original first part by Minnie Cline and her co.

Rose Sydell's London Belles occupied the Westminster August 30-4 and gave their usual bright entertainment, consisting of burlesques and specialties by Bixby, Farnum, Brothers, Winifred Stewart, Howard and Bland, and Hart, Walling, and Weston; business good. Rose Hill English Folly co. 6-11.

The season at Keith's opens 6 with Henry E. Dixey, Williams and Walker, Patrice, Herr Gras, Quigley Brothers, Arthur and Jennie Dunn, Pantzer Brothers, Charles R. Sweet, and Albertus and Barthram.

HOWARD C. RIPLEY.

JERSEY CITY, N. J.—The Bon Ton opened for the season August 24-1 with Rice and Barton's Rose Hill English Folly co. The house was crowded and presented a brilliant appearance with the improvements. It cannot be said that the performance is first-class. There is no novelty in it. In the olio are Blanche Newcomb, Cain and Black, Will H. Hickey, and Lillian Nelson, who are easily the best thing on the bill; Allie Willard and Norma Browne, and the Casino Four, in a good singing act. The Wicked City, a burlesque, concludes. The scenery is new and good and the ballet is composed of good looking, well-formed women. The Manhattan Club Burlesque co. was to have been the attraction 6-11, but Manager Dinkins was disappointed with the performance of the co. and canceled. The co. was booked during the summer on its reputation, but after seeing a performance in New York last week Manager Dinkins concluded that it was not strong enough for this city, and instead a house co. will be put in for the date with Wood and Sheppard as the headliners.

Among the co. booked for the season at the Bon Ton are those managed by Guss Hill, Ed Rusch, Fuhrer, Sheridan and Flynn, Rice and Barton, Sam Devore, Reilly and Wood, Weber and Fields, John S. Sullivan, Harry Williams, Harry Morris, May Howard, Irwin Brothers, and others.

John Ford, of this city, will open a concert hall in Newark 11.

Salter's Casino has as an attraction August 23-4 Professor Sherman's goat circus, and a burlesque called Ermanni.

J. Herbert Mack represents Rice and Barton with the Rose Hill Folly co. and Carl F. Williams is musical director. Guss Hogan is in advance.

Joe Madden, of this city, late of Madden and Conley, of last season's Zero co., has joined Jacobs and Lowrey's Merry Maidens co., to open September 13.

The executive staff of the Bon Ton Theatre is Thomas W. Dinkins, manager; Morris Kitchen, treasurer; Montgomery Moses, advertising agent; John Barrett, stage-manager; Louis Reinhard, musical director.

Fremont, Charles and Lottie—Cleron Theatre, Jamestown, N. Y. 6-11.  
 Gardner Brothers—Proctor's, N. Y. 6-11.  
 Gilbert and Frank—Proctor's, N. Y. 6-11.  
 Gaely Trio—Keith's, N. Y. 6-11.  
 Glass Brothers—Keith's, N. Y. 6-11.  
 Goggin and Davis—Palace, N. Y., May 1—indefinite.  
 Gautier, Emile—Exposition, St. Louis, September 8-10.  
 Helene—Keith's, N. Y. 6-11.  
 Jameson and King—Palace, N. Y. 6-11.  
 Johnson and Dean—Proctor's, N. Y. 6-11.  
 Laurel, Little—Hopkins', Chicago, 6-11, Haymarket, Chicago, 12-18.  
 Lane Sisters—Koster's, N. Y., 20-September 11.  
 Manning and Weston—Proctor's, N. Y. 6-11.  
 Martini Sisters—Palace, N. Y. 6-11.  
 Mahony, Jessie—Palace, N. Y. 6-11.  
 McBride and Gordon—Keith's, N. Y. 6-11.  
 Morton and Bevelle—Grand Opera House, St. Louis, 12-18.  
 McAvoy and May—Koster's, N. Y. 6-11.  
 Mimic Four—Pod's, New Haven, Conn. 6-11.  
 Montgomery and Stone—Electric Park, Baltimore, 6-11.  
 Keith's, N. Y. 12-18. Olympia, N. Y. 29.  
 Norman and Jacobs—Haymarket, Chicago, 6-11.  
 Avenue Theatre, Pittsburgh, 12-18.  
 Proto—Koster's, N. Y. 6-11.  
 Pine and Evans—Keith's, N. Y. 6-11.  
 Pantaer Trio—Koster's, N. Y. 6-11.  
 Russell, O'Dell, and Russell—Proctor's, N. Y. 6-11.  
 Ryan, Sam J.—Auditorium, Baltimore, 6-11, Hyde and Bohman—Brooklyn, 12-18.  
 Rono and Richards—Koster's, N. Y. 6-11.  
 Royce, Ray L.—Keith's, Boston, 6-11, Bijou, Worcester, 12-18.  
 Silvers, The—Keith's, N. Y. 6-11.  
 Stanley and Jackson—Electric Park, Baltimore, September 6-11.  
 Savans, The—Bijou, Boston, 6-11.  
 Thatcher and Marlie—Keith's, Boston, 6-11.  
 Van and Nobriga—Palace, N. Y. 6-11.  
 Weston, Four—Proctor's, N. Y. 6-11.  
 Western, Little—Keith's, N. Y. 6-11.  
 Whiting, Stanley—Orpheum Circuit, 20-October 2.  
 Webb, Margaret—Alabama, Milwaukee, 6-11, Haymarket, Chicago, 12-18.  
 Williams and Adams—Koster's, N. Y., 30-September 11.

## ARENA.

TRENTON, N. J.—W. H. Harris' Nickel Plate Circus showed to large audiences August 30.

PARSONS, KAN.—Lemon Brothers' Circus August 29 to a big audience. In the hippodrome race of lady horseback riders one of the horses stumbled, throwing the rider and breaking her leg; one other rider lost control of her horse and at the turn it ran into a pole, seriously injuring her foot. Ringling Brothers' Circus October 5.

DECatur, Ill.—La Pearl's Circus showed here August 11 to full tents and general satisfaction.

BRISTOL, TENN.—Wallace's Circus is to be here 1.

LA FAYETTE, IND.—Buffalo Bill's Wild West to two large crowds August 29.

CHARLOTTE, MICH.—J. Arthur Nelson and F. A. Rose are under arrest here for obtaining money through false pretenses. They represented themselves as advance agent for Liles, Ball and Harris' Circus, a mythical organization, made contracts for the appearance of their show, and secured \$5 from a livery-stable keeper. They were arrested by the aid of Manager Sleater, of the Opera House here, whose suspicions were aroused by their transactions.

GRAND ISLAND, NEB.—Ringling Brothers August 2 to good business afternoon and evening. Audiences well pleased.

KEARNEY, NEB.—Ringling Brothers' Circus showed to 15,000 people here August 30. Performances finest ever seen here. Spader Johnson, one of the best clowns in the profession, and his clown band, made a great hit. Mr. Johnson is also a cornet soloist of exceptional ability. The show is doing a phenomenal business, especially in Nebraska, people having been turned away in nearly every town visited by them. Thanks are due for many courtesies extended by the Ringling Brothers.

BANKATO, MINN.—Gentry's Dog and Pony Show did a good business August 30, 31.

ROAKOKE, VA.—Wallace Circus drew a large crowd August 31. Afternoon performance omitted because tents were blown down by a severe wind storm. Several persons were injured. The Nelson family, acrobats, deserve special mention.

BONNOTON, N. J.—Sawtelle's Circus 1: good business and very satisfactory performance.

MARINETTA, GA.—Bartram and Bailey 3. Professor Waddell and Her and Burke leave soon to fill dates.

## MATTERS OF FACT.

Labor Day marks the advent of the opening of the new Elm Street Theatre, Manchester, N. H. This house is new throughout, handsomely equipped with all modern appliances for comfort, including entire new furnishings, extensive dressing-rooms, a large and commodious stage, and all new scenery. The owner, Fred Cotton, claims to have the handsomest theatre north of Boston, and an inspection by traveling managers will prove the assertion. The services of J. Lee Allen have been secured as manager. A few open dates after October.

A Romance of Coon Hollow opened its season in Rockland, Me., August 23. The company includes Margaret Dildin, Emma Italia, Kathryn Davenport, Eugene Powers, C. H. Stewart, J. W. Gerard, and Maurice Brennan.

Charles I. Lederer, vocal teacher, has a studio at the Hotel Vendome.

"In a Hurry" an actress with a sketch wishes a legitimate actor as a partner. She has immediate title at a New York vaudeville theatre.

Nat C. Goodwin's company will commence rehearsals Monday, September 13 at 11 o'clock, at the Knickerbocker Theatre.

Herbert C. Stone has a number of songs and a historical drama. He will sell outright or let on royalty. His address is 391 Douglass Street, Brooklyn.

Mat Armbruster and Sons are painting new scenes for Murray and Mack.

The American Theatrical Exchange added seven new theatres to their list during the past week.

Will S. Rising is playing the star part in The Strange Adventures of Miss Brown. His songs have been well received.

Madame Vance has been running her establishment to its full capacity, having made all the costumes for the Thomas W. Keene and Robert Dowling companies. She has also made many modern society dresses for prominent professionals.

Annie Ward Tiffany has returned to the city, having closed her cottage at Buzzard's Bay. She has not closed for this season.

Jessie Bradbury as Henrietta Dash, in Nancy Banks, is making quite a hit with her rich contralto voice and graceful dancing. Her dancing and singing are one of the features of the piece.

Beatrice Moreland has not signed for this season, and invites offers from first-class attractions only.

The Walsh Railroad's new line from Buffalo offers the best theatrical train service between Buffalo and Chicago, and Toledo and St. Louis. Managers can secure rates, time tables, etc., by applying to H. B. McClellan, 387 Broadway, who is the general Eastern passenger agent.

Constantine, at 2 Union Square, has several entirely new dances which are calculated to create a sensation. All classes of stage dancing are taught quickly and reasonably.

John Donahue will play in Monte Cristo this season. He will be remembered for his clever comedy work with Weber and Fields last year.

Fay Brothers and Hostford have open time in September, October, and November at Portland's new theatre, The Jefferson; also some good open dates at the Lowell Opera House. All communication for time can be addressed to them at Lowell, Mass.

Leo L. Lewin announces that he has canceled all contracts, as he has retired from the theatrical field for the present. At some future date he may re-enter the field as manager; in that event hopes to do further business with his many patrons.

W. J. Morgan and Company, lithographers, of

Cleveland, Ohio, have copyrighted most of their printing, which they are getting out for J. H. Davis and Company's production of The Girl from Frisco, on account of its striking ideas and originality.

Harriet Weems' address was erroneously printed as Baltimore, Md., last week. It should have read care of Peter J. Campbell, 30 East Lexington Street, Baltimore, Md.

Edwin Holt, the new leading man at Forepaugh's Theatre, has captured the press of Philadelphia by his earnest portrayal of the role of Jenkins Hanby in A Social Highwayman.

The Bowdoin Square Theatre, Boston, opened its season August 23 with The Electrician and did a standing room business. The Span of Life followed last week and duplicated the previous week's business. A strong list of attractions has been booked at this house for the season. The house is managed by G. E. Lothrop.

Robie's Bohemian Burlesquers, in two new burlesques, On Board the Bohemian and The Bogus Prince, are at the Pleasure Palace this week.

A theatre has been built on the site of the Olympic Club at New Orleans, which will be a popular price-house seating one thousand. James J. Corcoran is the manager, and only good attractions will secure time.

Herbert Hall Winslow has been successful of late in the writing of short sketches for use on the vaudville stage. Many well-known artists are appearing in skits from his pen. His latest efforts include A Damage Suit, in which Herbert Cawthron and Susie Forrester have scored an emphatic hit; Two Day Deceivers, in which John C. Rice and Sally Cohen have proved a laughing success; and A Strange Catastrophe, for Lizzie Evans and Harry Mills. Mr. Winslow has also a long string of successful plays to his credit.

Mrs. H. Britton, 1,035 South Street, Philadelphia, will make street gowns and stage costumes at prices sure to please the gentle element of the profession.

## DATES AHEAD.

(Received too late for classification.)

TARRANTOWN WIDOW—Philadelphia, Pa., Sept. 4-18. Washington, D. C. 19-25.

HENSHAW AND TEN BROTHERS—Plattsburgh, N. Y. Sept. 7, 8. Saratoga 9, Troy 10, 11.

JOSEPH GREENE—Waltham, Mass., Sept. 6-11. Woonsocket, R. I. 15-18. Waterville, Me. 26-29.

AGNES HERNDON (Audrey Merton, mgr.): Camden, N. J., Sept. 6-9. Elizabeth 14-17. Atlantic City 20-25.

MARY NORMAN (Norman Jacobs, mgr.): Chicago, Ill. Aug. 30-Sept. 11. Pittsburg 13-18.

R. E. FRENCH—Elida, Ia., Sept. 9-11. Fort Dodge 13-15. Boone 16-18. Carroll 20, 21. Atlantic 23-25.

J. E. TOOLE (Edwin Jerome, mgr.): Lancaster, Pa., Sept. 15. Reading 16-18. Hanover 21. Frederick, Md. 22. Carlisle, Pa. 24. Harrisburg 25.

SHANNON COMEDY (Harry Shannon, mgr.): Edwards, N. Y., Sept. 6-11.

BIMBO OF BOMBAY (Sam Alexander, mgr.): Elizabeth, N. J. Sept. 11. Rochester, N. Y. 13-15. Albany 16-18. Pittsfield, Mass. 20. Fall River 21, 22. Worcester, R. I. 23. Taunton, Mass. 23. Haverhill 25.

OHIOOLIGAN'S WEDDING (Frank Burns, mgr.): Mechanicville, N. Y., Sept. 7. Schuyerville 8. Ft. Edwards 9. Whitehall 10. Ticonderoga 11. Burlington, Vt. 13. St. Albans 14. Plattsburgh, N. Y. 15. St. Johns, Ont. 16. Ogdensburg, N. Y. 17. Government 18.

WAITE COMEDY (Eastern, N. C. Bradley, mgr.): Trenton, N. J., Sept. 6-11. Orange 13-18. Paterson 20-25.

TRIPLE ALLIANCE (Arnold and Parke, mgrs.): Cripple Creek, Col., Sept. 6-11. Victor 13-16. Canyon City 17-19.

BOSTON THEATRE (Mitchell and Hanson, mgrs.): Boonville, N. Y., Sept. 6-11.

MONTE CRISTO JR. (Bessie Bonchill): Toronto, Can., Sept. 6-11. Buffalo, N. Y. 13-18.

PROCTOR'S PLEASURE PARTY (F. L. Mahara, mgr.): Kansas City, Mo., Sept. 6-11. St. Joseph 13-18. Lincoln, Neb. 20-25.

IS OLD MADRID (E. D. Shaw, mgr.): Faribault, Minn., Sept. 7. Winona 8.

CAPTE W. D. AMENT: Memphis, Tenn., Sept. 6-11.

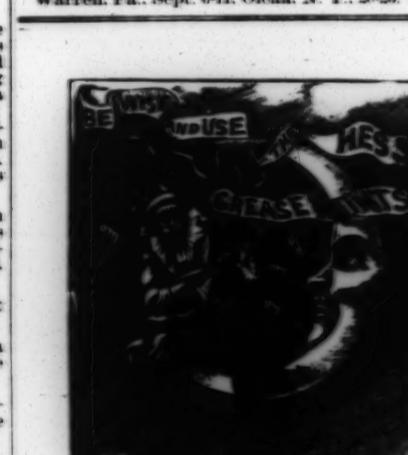
WAITE COMIC OPERA (F. G. Harrison, mgr.): Norwich, Conn., Sept. 6-11. Fall River, Mass. 13-18.

HINDOO MYSTIC (F. E. Johnson, mgr.): Crestline, O., Sept. 6-8. Shelby 9-11. Delphos 13-18. Urbana 20-25.

CAHOUN OPERA: Elgin, Ill., Sept. 20. Aurora 21. Joliet 22. Streator 23. Peoria 24. Bloomington 25. Springfield 27-29.

LEEDS HYPNOTIC COMBINATION (J. C. Davis, mgr.): Warren, Pa., Sept. 6-11. Olean, N. Y. 20-25.

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## THE BUSINESS OUTLOOK.

"Mirror" Correspondents Confirm the Reports of Coming Prosperity.

Additional to the dispatches published in *The Mirror* on the business situation and prospects, reports from *Mirror* correspondents in other cities are given below. It will be seen that the later views confirm those already printed, and that the outlook is bright.

(*Specials to The Mirror.*)

## San Francisco Excited Over Klondyke.

SAN FRANCISCO, CAL., Sept. 4.—Things have looked brighter here during the past few weeks, and everybody is encouraged. The Klondyke gold excitement has caused the influx of a great many people to San Francisco, and here we receive whatever gold may be obtained from those mines, and we also supply a large proportion of the necessary provisions and outfit. This excitement has made quite a little boom in shipping and business circles affected thereby. The lands of California, particularly reclaimed swamp and overflowed lands, are beginning to be looked upon as the very best in the United States for the growth of the sugar beet. They grow more beets to the acre than any land elsewhere in this country. The beets have a greater proportion of sugar, and they are harder and do not have to be removed from the ground with the rapidity which is necessary in other States. If the schemes which are now maturing go through the largest sugar refineries in America will be built here and the industry will become an enormous one, and in the end probably supply sugar necessary for a large portion of the American continent.

If the efforts in this direction continue to be as active as they have in the past, I look for a noticeable revival in business interests from this source, and that at a very early date. The outlook for theatrical business is, however, very good in this city and in the vicinity. This will be particularly so in the case of attractions at popular prices, and of first class attractions at large prices. I doubt if second-rate attractions at large prices will meet with much success.

W. W. KAUFMAN.

## Steady Growth of Norfolk's Business.

NORFOLK, VA., Sept. 4.—The coming season in Norfolk promises to be one of the best known in its history. The city shows a good, steady growth in manufactures, in exports and in general business. Of the half-dozen railway lines with terminals at this harbor, nearly all are making extensive improvements in their deep water facilities, while the various steamship lines are making extra efforts to keep pace with the procession. There is a great deal of building going on, and the percentage of unoccupied houses is smaller than in years. A magnificent new hotel, with roof-garden attachment and all modern conveniences, is in course of construction, and a big cotton compress to employ several hundred skilled workmen will be ready for operation in the early Fall. The trucking season has been very profitable thus far, and the cotton mills and peanut factories give promise of steady employment to thousands. The drawing area of Norfolk is constantly extending, and the population of the twin cities of Norfolk and Portsmouth is steadily on the increase. There is only one legitimate theatre here at present, the Academy of Music, which belongs to the Leath circuit, including Richmond and Petersburg. There is a good opening here for a vaudeville house run on first-class lines. The old Grand Opera House is still in fine repair and has recently been refitted throughout, and if taken hold of by the proper parties would very likely prove an excellent investment.

M. HOWKIMER.

## Baltimore's Shipping Phenomenal.

BALTIMORE, MD., Sept. 4.—The boom of prosperity has been as yet realized in but few branches of commercial enterprise here. For several months past our port has done a phenomenal shipping business, principally in the movement of grain abroad, and it has also benefited materially from the diversified incoming cargoes brought by the grain carriers. Being the nearest of the large Atlantic ports to the great wheat fields of the West, Baltimore should naturally get a large share of the grain movement to Europe, and now that her railroads are in shape to properly handle it she is receiving her fair share. Our manufacturing business is picking up, particularly in the line of clothing, but this is more in anticipation of better business in the Fall than induced by actual orders in hand. The outlook for the coming theatrical season is fair only—I should say about the same as last year. The conditions that prevailed then have not materially altered, and I cannot see that the body of the people have any more money to spend.

HAROLD RUTLEDGE.

## Whaling Looks for Better Conditions.

WHEELING, W. VA., Sept. 4.—There has been but slight improvement in general business and industrial conditions in Wheeling and vicinity since the close of the last theatrical season, but there is apparently a better feeling for the future and a prevalent belief that the coming Fall and Winter will see betterments of a very substantial character. Demands for iron, steel, glass and pottery are picking up, and manufacturers in those lines are preparing for better trade in the Fall. There are still many idle men, and wages have taken no upward turn. Business men and theatrical managers look for better times during the coming Winter than were seen last season.

FRANK H. WARDEN.

## More Men at Work in Wilmington.

WILMINGTON, DEL., Sept. 4.—The outlook for the coming season is particularly bright. A careful canvass proves there are from 4,500 to 5,000 more men at work now than at this time last year. This means much to the theatres, as, this being a distinctively manufacturing city, not only they but all business depends on those working in the different shops for their patronage. The business of the theatres was much better during the last half of the last season, and with still more employed now there is no room to doubt a still greater improvement.

R. S. BAIRD.

## A Bright Outlook at St. Louis.

ST. LOUIS, Sept. 4.—Every theatrical manager in the city predicts that the coming season will be one of the best they have had for several years, not only in the excellence of the attractions booked, but peculiarly as well. The leading merchants report an increased activity in all lines of business, both wholesale and manufacturing, and some predict a greater volume of business than any year since 1874, which was known as the "boom year." They base their opinion on the large crops of the great staples, such as corn, wheat, and cotton, and upon the increase of cash orders for the Fall trade. The farmers are getting better prices for their products than they have for a long time, and are consequently spending more money. The outlook is bright.

W. C. HOWLAND.

## No Depression Feit in Washington.

WASHINGTON, D. C., Sept. 4.—Washington is a city not given up in any sense to manufacturing pursuits, and the financial depression generally felt throughout the country loses its effect here, where Uncle Sam, a most generous employer, gives to his Government officials, some 30,000 of them, incomes that are regal, and would be looked upon elsewhere as princely. In view of this state of affairs, merchants and tradesmen are uncomplaining and everything seems to move on here in its regular channel. The first and fifteenth of every month are Government pay days and money seems plenty. If there is at any time a depression in business circles felt here, it is generally near the close of every Administration, when a change of a political nature is contemplated. Then the Government clerk feels insecure of his position and commences to retrench, but thanks to the Civil Service Reform rules, under which most of them are now enrolled, that fear is rapidly being dissipated. Besides the regular stream of traffic that can be relied upon, the White House receptions, diplomatic gatherings, and society functions during the Congressional season bring a host of strangers to the city and swell the revenue.

JOHN T. WARDE.

## Prospects in Peoria, Ill.

PEORIA, ILL., Sept. 4.—Business conditions continue to improve daily in this, the second city in size in the State. The factories are nearly all in operation and money is easy. The merchants all have bought heavily and trade is reported brisk in all branches. Crops look well in most sections and the weather is superb. Altogether, everything looks a great deal better than for the past two years.

ISAAC M. MONK.

## Duluth Benefited by the Wheat Crop.

DULUTH, MINN., Sept. 4.—A large wheat crop is now assured throughout the territory directly tributary to Duluth, and if the present high prices continue there will be no lack of money in the farming districts. This will provide a very large and safe market for Duluth's wholesale houses, which operate in a territory extending as far West as the Pacific Coast. A very significant fact in this connection is the experience of a jobbing house recently established here, which has succeeded many times better than had been anticipated. The lumber industry is looking forward to a prosperous year. The ability of the farmer to purchase lumber will revive a market that has been dormant for years on account of poor crops or low prices. This, as well as the expected general revival of business throughout the country, will probably set our lumber mills in full operation. There is every reason to believe that a new iron plant for the manufacture of Government iron plate will be established here in the very near future. These are some of the immediate reasons why Duluth should forge ahead, and why the coming theatrical season here should be a successful one.

J. K. WIGHTMAN.

## Denver Needs No Boom.

DENVER, CO., Sept. 4.—The outlook for the coming theatrical season in Denver and Colorado is better than it has been for five years. This may be accounted for from many reasons. During the past few years Colorado, which heretofore has been noted as a silver producing State, has, through the wonderful discoveries of gold in the Cripple Creek Mining District and in mining camps such as Leadville, which were heretofore only known as silver producing, become one of the greatest gold producing centres in the world. Notwithstanding its enormous gold production there has been no diminution in the production of silver and other metals. Then, besides, this year there has been a wonderful fruit crop in the State, and all branches of agriculture have proved especially productive. Cattle are realizing better prices than for a number of years. We are not enjoying any booms at present, and do not want any. The city of Denver is constantly increasing in population, new houses find purchasers in this city as fast as they are erected, and there is an unusual building activity in this city. We are not having a real estate boom, but property is steadily and surely increasing in value. All of the above causes tend to make money more plentiful among the citizens of our State, and therefore the outlook for the theatrical season is exceptionally good. The city of Denver and the State of Colorado are composed largely of a cosmopolitan population, a liberal, broad-minded people, who enjoy amusements and are willing to pay for them when they have the money, and they will have plenty of it during this coming season. During the past three years every high-class attraction that has visited Denver has played to big business. The trouble has been we have not had enough of them. Any theatrical manager with a meritorious attraction who plays Denver and Colorado the coming season will make money.

F. E. CARSTARPHEN.

## Confidence Established at Louisville.

LOUISVILLE, KY., Sept. 4.—The general business conditions in this section are most promising. There are reports of large crops, and the market quotations show advance in prices of grain, and the improvement in business generally, as indicated in the latest monthly reports of railroads centering here, showing increased business both in freight and passenger, all point to the early realization of predictions made by political prophets that the McKinley era of prosperity will surely come. Incidentally in this connection, preasing ease in the money market and the natural effect upon the theatrical business it may be considered that the passage of the new tariff law will have its influence in establishing confidence, as it brings to a close an unsettled condition of affairs. Louisville has a large, in fact, a much larger manufacturing interest than is generally believed. There are numerous factories here employing many people at living salaries, and the majority of these institutions are now running at full time, with every indication of continuing to do so. The wholesale trade, judging from the financial reports, also in a promising condition, with this particularly in its favor, that there is a renewed confidence in credit, etc., which will cause money to be more free than has been the case for several seasons past.

CHARLES D. CLARKE.

## Mills Increase Their Capacity.

WARRENSBURG, MO., Sept. 4.—The general outlook for a good Fall and Winter business in this place is excellent. Extensive improvements are being made, such as new business houses and residences. The farmers have had an unusually good season, and business has already taken a boom. This Winter promises to be the best we have had for several years. The three large mills at this place have had to increase their capacity in order to handle the immense crops.

ERNEST POLLOCK.

## Industrial Outlook Brightens Daily.

DAYTON, O., Sept. 4.—The industrial outlook in our city is brightening each day. Factories that have been closed for several months are opening their doors, and others that have run with limited capacity since the panic first

came upon us are employing additional forces to turn out a larger product. When the fact is considered that our city largely depends on her manufacturing interests, it must be obvious that any idleness on this account would necessarily affect things theatrical. As the laboring class and those in moderate circumstances contribute largely to the patronage of the theatres, it is the general opinion of our esteemed manager, Harry E. Feicht, and men of good judgment that the season about to open will bid fair for a profitable result.

J. W. WEIDNER.

## Plenty of Work at St. Paul.

ST. PAUL, MINN., Sept. 4.—The general business condition and prospects here and hereabouts give strong evidence of a decided improvement. The factories and wholesale houses have been for some time busily engaged in filling large orders. The St. Paul dealers supply a large territory through the West and Northwest to the Pacific Coast, and there is a decidedly hopeful feeling among our merchants and manufacturers. The crops this season are very promising, the farmers are offering good wages for laborers, and it is a general report that more men both in the country and the city are finding work, temporary employment at least, that may often open the way for steady work. The city seems to be gradually filling up with people who have come from other cities and other States to make St. Paul their home. This is noticeable in the increased demand and occupancy of houses throughout the city that were formerly vacant. The people of St. Paul are in general greatly inclined to patronize amusements.

GEO. H. COLGROVE.

## Grain Shipping at Galveston.

GALVESTON, TEX., Sept. 4.—This city is about entering on an era of prosperity which it is believed will exceed any previous year in its history. The immense grain crops of the West, which heretofore have been exported largely through Atlantic seaboard ports, will in a great measure seek outlets through Southern ports. Galveston will do a large share of this business. The elevator facilities have been trebled since last season, and arrangements are also made to handle a largely increased cotton crop. Already many strangers are flocking in here to catch the top wave of this threatened prosperity. These people, while not of the leisure class, make good patrons of the play, and if the management will furnish meritorious attractions, with proper service, there is no reason why the Grand Opera House should not show a good statement at the end of the season.

C. N. RHOADES.

## Where Cotton is King.

HOUSTON, TEXAS, Sept. 4.—Cotton is king in Texas, and a magnificent crop is assured. Upon this it is safe to base an opinion that there will be unusual activity in all lines of business, and in view of the general conditions those interested anticipate a most successful theatrical season.

SPENCER HUTCHINS.

## Abundant Crops Near Austin.

AUSTIN, TEXAS, Sept. 4.—The present prospect for business this season in every line is good. The prosperity of this city is largely dependent on the farming interests of the surrounding country. The various crops are unusually abundant, especially the cotton crop. Every one looks for marked improvement. The wholesale dealers are very active.

E. M. BACON, JR.

## Wheat Brings High Prices.

EVANSVILLE, IND., Sept. 4.—The season bids fair to be prosperous, as the farmers are getting splendid prices for their wheat and produce, and an air of thrift pervades the entire city and its vicinity. Manager Cobbs, of the Grand Theatre, reports splendid bookings for the coming season. Manager Groves, of the People's, reports everything looking upward.

M. M. HAAS.

## Springfield's Encouraging Report.

SPRINGFIELD, ILL., Sept. 4.—Everything indicates much improved business the coming season. The general trade reports from factories, wholesale and retail business, are more encouraging than at any time during the past two years.

Springfield is in the midst of one of the largest grain producing belts in the Middle West, and our live stock sales beat the world. It is located in almost the centre of the State, on a direct line from Chicago to St. Louis. The population is 40,000, and there is but one place of amusement, seating 1,300.

F. H. PARRISH.

## Better Conditions Expected.

STILLWATER, MINN., Sept. 4.—The present outlook is such as to warrant the belief that the crop will be largely in excess of that of the past year and at better prices. Our wholesale houses are already acknowledging increased activity in trade, and with the confidence that all seem to have regarding the return of good times it is safe to assume a better condition of affairs will be the result, and that amusements will receive their due proportion of the rising tide of returning prosperity.

C. H. BROWN.

## Excellent Prospects in Kansas City.

KANSAS CITY, MO., Sept. 4.—The present condition of business in Kansas City is one of general activity, with excellent prospect for enlarged volume of business during the coming season. A recent Home Product Exhibition, which ran for several weeks and was visited daily by thousands, developed the fact that a great deal of manufacturing is done in Kansas City, and has stimulated the patronage of the home factories by the jobbers and merchants. The outlook is for a fine crop in all the territory surrounding Kansas City, and will have a beneficial effect on trade at this point. The amusement outlook is, therefore, encouraging, and as all of the Summer amusement enterprises are practically closed the thestregoing public will have acquired a desire for that form of amusement by the time the theatres open for the Fall season.

FRANK B. WILCOX.

## Oregon's Propitious Outlook.

PORTLAND, ORE., Sept. 4.—The outlook for the coming theatrical season in Portland and its vicinity is most propitious. Manufacturers are busy filling orders. Merchants are buying largely and making quick sales. The number of compulsorily idle is decreasing rapidly. In fact, the effects of returning prosperity are conspicuously noticeable.

Foremost among the causes of the good times is the enormous wheat crop. Oregon's share of which will be 16,000,000 bushels, meaning that many millions of dollars will be put into circulation hereabouts and eventually find their way into the cities.

The wool clip this season will be very large and sell at 50 per cent. advance over last year; the fruit crop, instead of being a failure as was the case last year, is excellent. The salmon pack will be much greater than in 1896; the hops show a 30 per cent. increase, and the lumber and shingle output is most encouraging. A beet sugar factory will be established soon at La

Grande, Ore., and plans are under way for a flax mill here.

The Klondike fever is having material effect here in all lines. Miners' supply dealers are ordering goods from the East in carload lots. This, taken in connection with the income from the grain, wool, fruit, fish, lumber, shingles and hops, emphatically assures a good time in all branches of trade.

The Marquam Grand opened the season August 2 to a \$1,013 house—an unmistakable sign of good times. It is a long while since theatregoers here have spent so much in one night.

O. J. MITCHELL.

## Legitimate Prosperity in Memphis.

MEMPHIS, TENN., Sept. 4.—Although this month is ordinarily the dullest of the year, many of our people being away and our trade year commencing on September 1, business in all lines is reported active. Activity in building is always a fruitful sign of legitimate prosperity. The past year witnessed the completion of several magnificent and modern business blocks and hundreds of residences. A very large percentage of the many millions of dollars appropriated by the last Congress for the repairing of old and building of new levees along the Mississippi River will be distributed in Memphis, as contractors here obtained most of the work and those securing the rest must necessarily look to us for supplies. It now seems apparent that the cotton crop in the Memphis district will be short, but this shortage will be more than counterbalanced by the abundant crop of corn and other cereals, fruits, and vegetables. Aside from all this, the tariff agitation is settled, distrust and discouragement have been dissipated and every one is confident that the coming season will witness a most prosperous activity.

WILLIAM A. SMITH.

## Crops Good and Factories Reopening.

NEW ALBANY, IND., Sept. 4.—The outlook for the coming theatrical season is excellent. Nearly all of our factories are running full time and apparently enjoying the most prosperous season for years past. The glass works and iron mills, among the largest in the country, give promise of again resuming operations, after four years of inactivity caused by reduction in the tariff. This county is one of the most important in the State as regards agriculture, and the farmers all claim they have had the largest results this year ever known. We have large mercantile interests, representing nearly every line of trade, and leading merchants expect this year to be an unusually prosperous one. Our population is nearly 30,000, with 15,000 additional to draw from. A company has been recently organized for the purpose of sinking gas wells; experts are so confident of success that they have agreed to make no charge for sinking the wells unless gas is struck in paying quantities. Should they be successful, it will make New Albany the greatest manufacturing town in the West. We have ten railroads entering here, and another in course of construction, offering splendid shipping facilities. In fact, everything seems to be having a healthy boom.

W. L. GROVE.

## Marked Improvement at Bloomington, Ill.

BLOOMINGTON, ILL., Sept. 4.—The prospects are favorable for a good theatrical season here. Manufacture and city trade have recently

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Mr. Marshall P. Wilder	Permanent address care New York Post Office.
Addison Pitt	Salt Lake Stock Co., season 1897-98.
Arthur Giles	Light Comedy and Character. Address MIRROR.
Alfred Burnham.	Disengaged. Address MIRROR.
Alexander Kearney	At liberty. Address MIRROR.
Adelaide Cherie	Low's Exchange, London, Eng.
Alida Cortelyou	Wilson Barrett Co., Lyric Theatre, London.
Ada Bernard	With The Wedding Day, season 1897-98.
Amy Lee	Comedienne. Girard Ave. Theatre, Phila., 1897-98.
Alice E. Johnson	Prima Donna. Castle Square Op. Co. Atlantic City, N. J.
Ben B. Vernon	Strange Adventures of Miss Brown. Ad. MIRROR.
Bassett Roe	Heavy lead with Julia Marlowe.
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Chas. H. Bradshaw	Comedian and character actor. Disengaged. Ad. Agents
Dorothy Chester	Address MIRROR.
Eleanor Merron	Leading and light comedy. Address MIRROR.
Fannie Denham Rouse	Engaged 1897-98. Address MIRROR.
Frank Powell	Address MIRROR.
F. Earle Bishop	■ Vaudeville Pianist. At liberty. Address care MIRROR.
Gertrude Boswell	Sign of the Cross. Address MIRROR.
George H. Trader	Address Alcazar Theatre, S. F., until Sept. 18.
George F. Farren	Is not engaged for next season. MIRROR.
Hattie F. Nefflen	Character, comedy and old woman. MIRROR.
Harold Grahame	At liberty. Heavy.
Ida Mulle	AT LIBERTY. Mt. Vernon, N. Y.
Jessie Bradbury	The Nancy Hanks Co. Season 1897-98. MIRROR.
Jessie Burnett	Alice Turner in The Electrician. Address MIRROR.
Josephine Loane	At liberty. Leading Hawes. Irish Characters. MIRROR.
Joseph H. Hazleton	Heart of Maryland Co. Season 1897-98-99.
James F. Macdonald	Singing Comedian, Disengaged. Add. 148 E. 20th St., N. Y.
John Donahue	Monto Cristo, 1897-98. Late Weber and Fields.
Leonora Bradley	Engaged for Baltimore stock, season 1897-98.
Linda da Costa	Re-engaged, Mollie Seymour in The Geisha.
Lizzie Morgan	Wm. Calder's Span of Life Co. En route.
Mr. Edwin Thanhouser	Captain La Belle in Under the Red Robe, season 1897-98.
Mr. Bassett Roe	Lyle House, Northolme Road, Highbury Park, London

PROFESSIONAL CARDS.	
Max Eugene	Vendome Hotel.
Melytha Adams	High Soprano. Disengaged. Address MIRROR.
Mattie Hogarth	At liberty. Characters. MIRROR.
Myron Calice	At liberty. Address 70 W. 38th St., New York.
Miss Mae Burley	At liberty. Address care MIRROR.
Osborne Searle	Engaged.
Pauline Willard	Leading Juvenile and Comedy. MIRROR.
Raymond Gilbert	Harrison J. Wolfe Co., season 1897-98. MIRROR.
Rosa Cooke	Comedy or Opera. 318 West 47th Street.
Sarony Lambert	Principal Comedian Hanlon's Superba Co., 1897-98.
Taylor Granville	Hanley & Du Souchet's My Wife's Step-Husband.
Vernon Somers	251 West 38th St., New York.
Vera De Noie	When London Sleeps. Address MIRROR.
William J. Romain	At liberty. The Mount, Bristol, R. I.
Wm. J. Rostetter	Musical Director. Casino. 77 W. 91st St.
Wilfrid North	Mrs. Plaza, seasons 1895-97-98.
William J. Haining	Heavy, Burlesque. Disengaged. MIRROR.
William Burress	May Irwin Co., 1897-98.
Wm. C. Ott	Musical Director. At liberty, Sept. 18. Allentown, Pa.
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